

The Stack Collection

Important Renaissance Medals and Plaquettes

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Wednesday 9 December 2009
at 10.30 am and 2.00 pm

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Sunday 6 December	10.00 am to 4.30 pm
Monday 7 December	10.00 am to 4.30 pm
Tuesday 8 December	10.00 am to 4.30 pm

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Cover illustrations:

Lot 136 (*front*); Lot 73 (*back*); Lot 233 (*inside front*); Lot 131 (*inside back*)

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Order of Sale

Wednesday 9 December 2009

Starting at 10.30 am

Renaissance Plaquettes	lots	1-29
Italian Medals	lots	30-225

Starting at 2.00 pm

German Medals	lots	226-272
French Medals	lots	273-308
Low Countries & British Medals	lots	309-322

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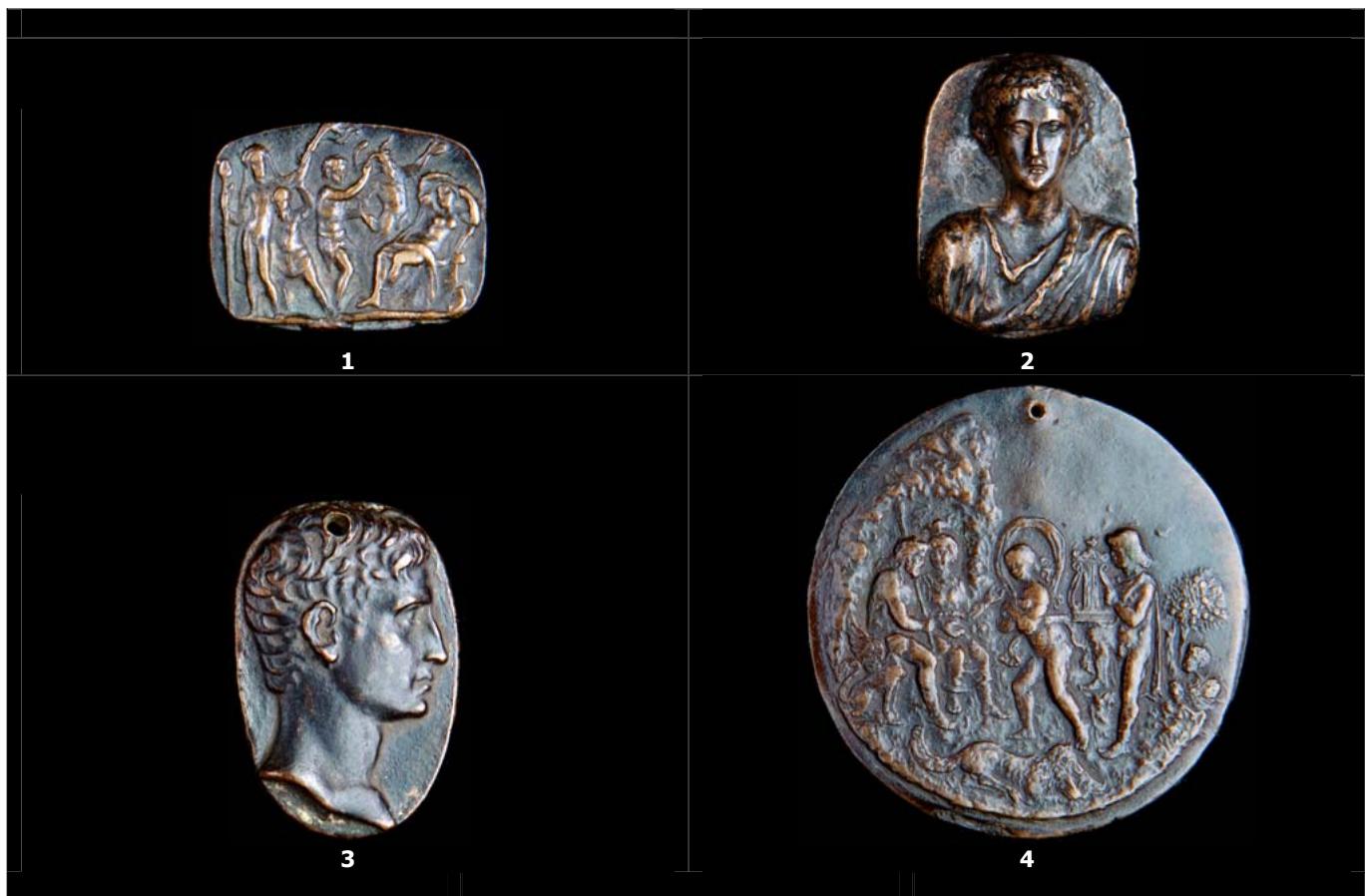
Within the catalogue we have expressed our opinion as to the age of each cast medal and plaque. The term **contemporary** indicates that in our opinion the piece was made during or extremely close to the lifetime of the artist. **Early** and **old** indicate progressively later casts while **late** might suggest nineteenth century manufacture. Nevertheless buyers' attention is drawn to the relevant sections of our Conditions of Business as printed in the back of this catalogue.

The dimensions of each medal and plaque are given in the lot description and illustrations are actual size unless otherwise stated.

SESSION ONE

Wednesday 9 December 2009
starting at 10.30 am

RENAISSANCE PLAQUETTES



#1

ROMAN SCHOOL, AFTER THE ANTIQUE (mid 15th century)

Dionysius and Ariadne, bronze plaquette, on the left, Dionysius stands facing, holding thyrsus and draped in panther-skin, supported by a silene; in the centre, a bacchant holds back ithyphallic Pan, as he approaches Ariadne recumbent on a raised bed, 27.8mm x 36.6mm (Molinier 7; Bange 87; Toderi/Vannel Toderi 25; Rossi, 41, 7), *a very fine contemporary cast* £1,500-2,000

Provenance: Spink, 24 January 2008, lot 10.

#2

ROMAN SCHOOL, AFTER THE ANTIQUE (mid 15th century)

Bust of a young Roman, possibly Augustus, bronze plaquette in high relief, young facing bust, wearing laurel wreath, open tunic and toga draped over right shoulder, 38mm high x 29mm wide x 12.5mm thick, *spot of solder on reverse, a very fine contemporary cast, apparently unpublished* £800-1,200

Provenance: Spink, 24 January 2008, lot 8.

#3

ROMAN SCHOOL, AFTER THE ANTIQUE (mid 15th century)

Augustus, Roman emperor (27 BC-AD 14), bronze plaquette, bust right, 45mm x 31mm (Bange 181; Kress 269; Pollard, 'The Plaquette Collections in the British Museum', *StHist* 22, p. 236, 1), *pierced, a very fine contemporary cast* £600-800

Provenance: Spink, 24 January 2008, lot 6.

#4

MASTER OF THE ORPHEUS LEGEND (late 15th century)

Orpheus and Eurydice before Pluto and Proserpine, bronze plaquette, Eurydice, in the centre, pleading for her life before Pluto and Proserpine who sit at the entrance to a cave, Cerberus at their feet; on the right is Orpheus with his lyre, 60mm (Molinier 524; Bange 306; Kress 120), *pierced, two solder marks and number '24' scratched into the reverse, a very fine contemporary cast* £600-800

Provenance: Spink, 24 January 2008, lot 12.



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#5

GIOVANNI DI FONDULINO FONDULI (formerly the Master IO.F.F.)

The Judgement of Paris, bronze plaquette, Paris offering the apple of Discord to Venus who is accompanied by Juno and Athena, 57.5mm (Molinier 134; Bange 652; Bargello 129; Kress 98), *twice pierced, a fine contemporary cast* £300-400

Provenance: Morton & Eden, 20-21 May 2003, lot 842.

#6

MANTUAN SCHOOL (c. 1500)

Allegory of Fidelity, bronze plaquette, a reclining naked youth attacked by three lions; above, a celestial sphere and scroll inscribed AM - AND - IO; inscription around ET SI CORPVS NON FIDES MACVLABITVR, 57.3mm (Molinier 630; Bange 527; Kress 112; Rossi 41), *pierced, rather battered edge, a fine contemporary cast* £500-700

#7

ATTRIBUTED TO GALEAZZO MONDELLA, called MODERNO (c. 1467-1529)

A Chained Youth, small bronze plaquette, the naked youth facing, kneeling on his right knee, his wrists and ankles in fetters, the ground below him in flames; to the right, a scroll with the letters I T F incised; all within a circular border, 32mm (Molinier 752; Bange 440; Wixom 55), *very slight wear only, an extremely fine contemporary cast with brown patina* £2,500-3,000

Provenance: Spink's, 24 January 2008, lot 52.

#8

WORKSHOP OF MODERNO (late 15th century)

Hercules and the Nemean Lion, silver-gilt plaquette, Hercules, naked, strangling the lion; to the left, a rocky outcrop; to the right, Hercules' bow and quiver hang from a tree; his club lying on the ground, 39.5mm x 45.5mm (Molinier 199; Bange 516; Bargello 115; Maclagan pp. 34-35; Lewis, *StHist* 22, III, A, 3), *pierced, broken at upper right corner, a very fine contemporary cast* £400-500

Provenance: Spink, 24 January 2008, lot 31.



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#9

MANNER OF MODERNO (late 15th century)

Hercules and the Lernaean Hydra, bronze plaquette, Hercules standing facing, grasping the neck of the Hydra and raising his right arm to strike it, 96.5mm x 77.5mm (Molinier 196; Bange 481; Lewis, *StHist* 22, V, A, 2; Maclagan p. 38; Avery 25; Rossi 45), *twice pierced, a flaw plugged in left field and with edge flaws on left and right sides, reverse with two solder marks, otherwise an extremely fine contemporary cast* £3,000-4,000

Provenance: Spink, 24 January 2008, lot 29.

#10

NORTH ITALIAN (late 15th century)

The Virgin and Child, bronze plaquette, the Virgin seated on a throne, holding the Child so that their faces almost touch, 69.5mm x 35mm, *pierced at top edge, two solder marks on reverse, a very fine contemporary cast, possibly unpublished* £400-600

Provenance: Spink, 24 January 2008, lot 41.

#11

NORTH ITALIAN (late 15th/early 16th century)

Head of Victory, small bronze plaquette, winged half-length bust three-quarters left, holding an arrow in her left hand, 38mm (Molinier 651 - ex Davillier collection and illustrated; Bange -; cf. Adams collection, Bonham's, 23 May 1996, lot 133), *pierced, solder mark on reverse, a very fine contemporary cast* £200-300

Provenance: Spink, 24 January 2008, lot 54.



12



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#12

VALERIO BELLI (c. 1468-1546)

Adoration of the Shepherds, bronze plaquette, the Adoration scene before a double archway with two angels above holding wreaths; signed VALER-IVS F on Joseph's seat, 80mm x 69mm (Molinier 258; Bange 760; Lewis 46; Gasparotto 76), *pierced, some casting flaws, a fine early cast* £600-800

#13

VALERIO BELLI (c. 1468-1546)

Adoration of the Magi/Presentation in the Temple, two-sided bronze plaquette, the Adoration with Greek inscription, the Presentation with Latin inscription NVNC DIMITTIS SERVVM TVVM DOMINE, 69mm x 48.5mm (Molinier 262; Bange 761/778; Lewis 69-70; Gasparotto 98-99 and illustrated p. 238), *pierced, upper corner flawed, a very fine early cast* £400-600

Provenance: Spink, 24 January 2008, lot 62.

#14

AFTER PISANELLO

Domenico Novello Malatesta (1418-1465), Lord of Cesena and Cervia, uniface bronze plaquette, bust left, 72.5mm x 45.5mm (for the medal from which it is taken, see Hill 35; Armand I, 6, 16), *pierced, a very fine late cast* £400-600

Provenance: Spink, 24 January 2008, lot 95.



15



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18

#15

'MANNER OF ANTICO'

Giulia Astallia, uniface bronze plaquette, half-length bust of young girl left, 63.3mm x 46mm (for the medal from which it is taken, see Hill 218; Armand I, 83, 3; Scher 19), *pierced, a very fine late cast* £600-800

Provenance: Spink, 24 January 2008, lot 104.

The girl has been identified with Giulia of Gazzuolo, the victim of an outrage recorded in Bandello's *Novella*, I, 8. Pollard noted that the effigy is the most beautiful of all women on Italian Renaissance medals and that 'her elegance and poise belie the status of a servant girl'. Bastianini, the great 19th century forger, was inspired (or commissioned) to make a marble plaque copying the medallic image (Pope-Hennessy, J., *The Study and Criticism of Italian Sculpture*, New York, 1980, 258, 61).

#16

AFTER NICCOLÒ FIORENTINO

Giovanna Albizzi Tornabuoni (1468-1488), wife of Lorenzo Tornabuoni, uniface bronze plaquette, bust right, 77.5mm x 50mm (for the medal from which it is taken, see Hill 1021; Armand I, 88, 20), *pierced, an extremely fine late cast* £400-600

Provenance: Morton & Eden 20, 27 June 2006, lot 382.

#17

ITALIAN SCHOOL (mid 16th century)

Portrait of a Woman, bronze-gilt plaquette, bust to right with elaborately dressed hair, double pearl necklace and drapery revealing her right shoulder and breast; within an ornate frame, 36.5mm x 31.3mm, *pierced in two places, a very fine contemporary cast* £400-600

Provenance: Spink, 24 January 2008, lot 72.

#18

ITALIAN SCHOOL? (16th century or later)

Bacchus, small bronze plaquette, Bacchus seated left, holding a wine cup, turning to face a bacchant who holds a bunch of grapes over him; all within traces of a cartouche, 22mm, *early cast, cut down in size* £100-120



19



19 (enlarged x1.5)

#19

LEONE LEONI (c. 1509-1590)

The Triumph of Gianettino Doria guided by Andrea Doria as Neptune, bronze plaquette, c. 1541, Gianettino, dressed in Roman armour and holding a trident, riding the waves in a sea-borne chariot pulled by two sea-horses and attended by two sea-monsters; to his right is Andrea, nude, as Neptune, standing in a similar chariot pulled by two sea-horses and attended by two more; in the turbulent sea are tritons and a nereid; in the sky above are clouds, a flock of birds and a rainbow; with an inscription in upper left field: ANDR PATRIS AVSPITIIS ET PROPRIO LABORE (Under the auspices of his father and by his own efforts), 89.3mm x 76mm (Molinier 352; Bange 929; Kress 75; MacLagan pp. 71-72, 267-1864 and A484-1910, pl. XIV; Pollard, 'The Plaque Collections in the British Museum', *StHist* 22, p. 240, 162; Attwood p. 86, fig. 20), *an extremely fine contemporary cast with light brown patina, possibly the finest known example with exceptional clarity of detail* £70,000-100,000

Provenance: Spink, 24 January 2008, lot 70.

Leone Leoni was a medallist, goldsmith and sculptor whose extraordinary abilities were appreciated by no less a figure than Michelangelo, of whom Leoni created a famous medal. He possessed a volatile temperament and was quarrelsome and envious, not unlike his contemporary Benvenuto Cellini. During his career Leoni was accused of many things including counterfeiting (for which he was condemned to death) and, by his despised rival Cellini, of murder, purportedly by grinding a diamond (replaced by beryl, to save costs) into Cellini's food (*Vita I*, xxv). However, it was for his murderous assault on the papal jeweller Pellegrino di Leuti in 1540 (to which he admitted to save his wife and mother from torture) that Leoni was condemned to lose his right hand. This punishment was commuted to enslavement in the papal galleys where he served for a number of months. He was freed through the efforts of Andrea Doria, to whom Leoni dedicated a series of four medals (for two of them see lots 122 and 123) and three plaquettes, in 1541, of which this version is undoubtedly the most dramatic.

Gianettino Doria (died 1547), was Andrea Doria's second cousin and adopted son. This plaque celebrates the younger Doria's victory over the Ottoman Turkish corsair *Dragut* in 1540. In it, Andrea Doria, who guided his heir's victory, assumes the attributes of Neptune calming the rolling seas - in this guise too he is depicted in Bronzino's famous portrait, now in the Pinacoteca di Brera, Milan.

Prior to the sale of the John Gaines Collection part 2 (Morton & Eden, 8 December 2005, lot 60) two plaque types dedicated to Andrea and Gianettino Doria were known: this model and an apparently unique one in the British Museum, of Andrea Doria standing between Peace and Fame (Attwood p. 86, fig. 19). The Gaines plaque (also evidently unique and subsequently acquired by the British Museum) depicted Gianettino Doria offering up a sacrifice. For a discussion of all three plaquettes, see Dora Thornton, 'A Plaque by Leone Leoni acquired by the British Museum,' *The Burlington Magazine*, December 2006, pp. 828-832 as well as Acquisitions, *The British Museum Magazine*, Summer 2006, p. 61.

#20

ITALIAN SCHOOL (16th century or later)

Group of Five Putti, bronze plaque, the heads of five winged putti arranged in a circle, 95mm, *pierced, an old cast*

£200-300

Provenance: Spink, 24 January 2008, lot 51.

#21

NORTH ITALIAN (16th Century or later)

The Bull of St. Luke, bronze plaque, the winged bull of St. Luke left, holding closed gospel, standing on a ground line in the form of a male face pointing downwards, 54.5mm x 49mm, *a fine contemporary cast* £200-300

Provenance: Spink, 24 January 2008, lot 76.

#22

NORTH ITALIAN (16th century or later)

Vitellius, Roman Emperor (AD 69), bronze portrait plaque (from a set of the Twelve Caesars), laureate head left, 86.5mm x 68mm (Toderi/Vannel Toderi, Bargello, 260), *pierced, a fine early cast* £100-150

#23

NORTH ITALIAN (16th century or later)

Vespasian, Roman Emperor (AD 69-79), bronze portrait plaque (from a set of the Twelve Caesars), laureate bust left, 87.5mm x 66mm (Toderi/Vannel Toderi, Bargello, 261), *stippled background, a very fine early cast, set loosely into an oval frame with ribbon tie at top* £150-200

#24

GERMAN SCHOOL (16th century)

A reclining goddess, small bronze plaque, within a frame the goddess reclines before a city view, 27mm x 42.7mm, *a fine contemporary cast* £100-150

#25

WORKSHOP OF MATTHIAS WALLBAUM (17th century)

Christ preaching in the Temple, bronze plaque, Christ preaching from a lectern below a canopy within a vaulted church; before him are scholars standing, seated and kneeling; a chandelier hangs from the ceiling, 71mm x 95mm (Weber 412.5), *a very fine old cast (with traces of two 17th century Augsburg silver marks which would have appeared on the silver model from which the present piece originates)* £300-400

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 385.



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#26

GERMAN SCHOOL

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, bronze-gilt plaque, bust left, wearing hat with wide brim and collar of the Order of the Golden Fleece (in the style of the Augsburg painter Christoph Amberger), 78.5mm x 60mm, *an extremely fine old cast, with traces of casting sprues on the reverse, possibly unpublished* £1,000-1,500

#27

GERMANY OR SOUTH RUSSIA (15th century or later)

Scenes from the life of the Prophet Elijah, bronze plaque, depicting four scenes centred with the Prophet in a chariot taken up to heaven with Elisha reaching up to touch his cloak, 48.3 x 48.3mm, *with suspension loop, a contemporary or early cast* £150-200

Provenance: Spink, 24 January 2008, lot 82.





29

#28

NETHERLANDISH (c. 1580)

The Liberation of Antwerp: Pontus de Noyelles, Lord of Bours, driving out Jacques de Merville and Louis de Blois, Seigneur de Treslong, from the Citadel of Antwerp (1 August 1577), lead roundel, c. 1580, a view of the citadel with action on the bridge; in the foreground, Treslong's company of Walloons driven away; above, Justice seated in the clouds with sword and scales, 184mm (Weber 709.2), twice pierced and with some edge damage and cracking at lower right, otherwise an extremely fine contemporary cast, finely patinated

£1,500-2,000

Provenance: Morton & Eden, 18 April 2002, lot 614; Morton & Eden, 14 June 2007, lot 589.

This is part of a series of seven roundels by an unknown Flemish master commemorating the Spanish Fury of 1576 and the Liberation of Antwerp in the following year. They are taken from a series of prints by the Wierix brothers. Four of the preparatory drawings by Maerten de Vos (1532-1603) are in the Ashmolean Museum (*Annual Report* 1995-6, pp. 2607 and pl. V), and a fifth is in the Metropolitan Museum of Art, New York.

#29

NETHERLANDISH (17th century or later)

The Triumph of Wealth, bronze-gilt satirical plaque, Deceit drives a four-wheeled cart to left pulled by two horses, representing Plunder and Fraud; Wealth sits on cushions on the cart, holding a sceptre and crown and is accompanied by Pride who gazes at herself in a mirror; in the foreground is Lust holding a phallus and raising the hem of her dress, followed by Betrayal bearing fire and water; the cart is followed by Idleness, and Usury stands on the far side of the horses holding her purse aloft, 120mm x 63mm (cf. Weber 678, 2 from which the present plaque is derived), *finely cast and chased*

£600-800



30

ITALIAN RENAISSANCE MEDALS

#30

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Leonello d'Este (1407-1450), Marquis of Ferrara from 1441, bronze medal, LEONELLVS MARCHIO ESTENSIS D FERRARIE REGII ET MVTINE (Leonello Marquis of Este, Lord of Ferrara, Reggio and Modena), bust left wearing surcoat with scale ornament over mail; a juniper spray below, *rev.*, PISANI PICTOR-IS OPVS, the legend punctuated by ivy-sprays, all on a sunken band, the lower part of which is decorated with olive branches; a nude youth reclining, facing to the right, on rocky ground; above, a vase containing olive-branches, the stalks of which pierce the vase's sides, two anchors attached to the handles of the vase with that on the right broken, 69mm (Hill 30; Armand I, 4, 10; Pollard 9 = Kress 9; Syson/Gordon 63 and p. 90, fig. 3.5; Cordellier 270; Middeldorf/Stiebral xxx, *this piece*), *pierced, with chasing at the front of the hair and the mail and with some tooling of the field behind the bust, a very fine contemporary cast in high relief with brown patina*

£40,000-60,000

If, as is universally agreed, Pisanello all but invented the personal commemorative medal, then Leonello d'Este must be considered the first individual to have whole-heartedly embraced the new art form and recognized its possibilities. Leonello's exuberant patronage of the medal (which also appears to have influenced his one-time brother-in-law, Sigismondo Malatesta of Rimini, who took his support to even greater levels) saw him commissioning nine medals from Pisanello. In addition he patronised two other medallists: Amadio da Milano (see lot 40) and Nicholaus (Hill 75).

Leonello d'Este was the bastard son of Niccolò III d'Este, whom he succeeded as Marquis of Ferrara in 1441. A model renaissance prince, he was trained in the arts of war, had been educated by the humanist Guarino da Verona (whose medallic portrait by Matteo de'Pasti is one of his most arresting) and, during his short life, brought distinction to Ferrara for his cultivation of the arts, statecraft, and lasting peace.

Even if Leonello was not Pisanello's most important overall patron, the artist has left us with one of the most vivid of effigies of this cultured prince, and one of the most memorable of the period. The portrait profile panel of Leonello in Bergamo with its mane of curls (commissioned, according to tradition, in a losing competition with Jacopo Bellini) was transferred by Pisanello to his medals with even greater impact. Its richness and density may have alluded to Leonello's name: 'little lion'. This punning, it has been suggested, went yet further, representing the prince's character: brave and noble, like a lion.

The first medallic portraits of Leonello appear to date from 1441, following his ascendance to the title. This medal, bearing Leonello's full titles as Marquis, has been dated to early in his reign.

The sprig of juniper beneath the portrait appears on four of his medals (all of roughly the same size) and was special to Leonello; a covered way of juniper plants was planted for his wedding to Margherita Gonzaga in 1435, and the plant was also said in the fifteenth century to stand for peace and happiness.

However, as with so many of Pisanello's medals, the meaning of the reverse motif is elusive, or as Syson has called it, 'designedly riddling.' Pollard saw in the figure of the reclining youth a representation of mortality, and in the vase with anchors and roots protruding, a device which Leonello assumed following the death of his first wife, Margherita Gonzaga, in 1439. The frailty of the human condition is manifest, the broken vase another symbol of mortality, the broken anchor 'the vanity of worldly hope', and the anchor intact: hope in God.

Whether these visual enigmas on the reverses of Leonello's medals, all of which contain Este *impresse*, were solely Pisanello's invention, or were conceived with his worldly patron, is unknown. However, Scher in *Currency of Fame* has noted that 'Leonello delighted in pairing his portraits with obscure and complicated images, rich in symbolism.... His intent was to distribute them to those who would understand them, a cultural elite proud of its learning and insulated from the outside world....part of a sophisticated dialogue.'



31

#31

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Vittorino Rambaldoni da Feltre (1378-1446), bronze medal, c. 1446, VICTORINVS FELT-RENSIS SVMMVS (Vittorino da Feltre most distinguished...), bust left, wearing biretta and high-necked tunic with undergarment showing at back of neck, *rev.*, a small symbol of a daisy precedes the outer inscription which reads: MATHEMATICVS ET OMNIS HUMANITATIS PATER (...mathematician and father of all the humanities), the inner inscription with signature OPVS PISANI PICT-ORIS, a pelican in her piety, feeding three young with blood from her own breast, 66.4mm (Hill 38; Armand, I, 8, 24; Pollard 18-19 = Kress 18-19; Börner 21; Gulbenkian 6; Bargello 15-15a; Morgenroth 10; Johnson/Martini 435-436; Syson/Gordon 48, fig. 3.34; Cordellier 279; Scher 8a, *this piece*), *pierced, a very fine contemporary cast of high quality, with brown patina* £50,000-70,000

Provenance: Nicolier collection, Paris; Sotheby's, *European Sculpture and Works of Art*, London, 7 December 1995, lot 191; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 1.

The medal probably dates from c. 1447, after the death of Vittorino da Feltre, the celebrated humanist and teacher, in February 1446. It may have been commissioned by Ludovico Gonzaga, a former pupil, and on its reverse, the small Gonzaga daisy which precedes the legend links the sitter to the Gonzaga family. From 1425, Vittorino served the Gonzagas and was responsible for the education of Lodovico and of his fiancée, Barbara of Brandenburg, as well as Gianlucido, Cecilia, Margherita and Alessandro Gonzaga and many others, including the famous Federigo da Montefeltro.

For a comprehensive essay on Vittorino da Feltre, see Stephen Scher's entry for the medal in *Currency of Fame*, p. 54. A short contemporary biography was written by Vespesiano da Bisticci, a Florentine bookseller, from which the following extracts are taken: 'So that his studies should not be disturbed, he never married. It was said, moreover, that he had no desire for women. He was a professed Christian and recited the office every day This was Vittorino's system: to give a good example in his own life; to exhort and stimulate all about him to live worthily; to show that all our actions in life should lead us to live in a fashion which would allow us to reap the fruits of our labour in the future All teachers should be fashioned after this model, not merely to teach Latin and Greek, but also good conduct, which is the most important thing in life He was in stature small and lean, and animated and cheerful in aspect. He was dignified in carriage and somewhat taciturn, being always clad in sombre-hued garments which reached the ground. He wore a small cap on his head with a narrow opening.'

Contemporary accounts exist of an earlier painted portrait of Vittorino by Pisanello (now lost), of which Francesco Prendilacqua stated that Vittorino was depicted 'among the ancient philosophers'. Hill, in *Pisanello*, 1905, described his medalllic portrait thus: 'the face is of singular beauty, the beauty of ascetism. Age and Spartan self discipline have worn but not hardened its lines.' Syson pointed out that the reverse of the pelican in her piety is apt not only in alluding to Vittorino's devotion to his pupils but also, with the medal's legend stressing his mathematical abilities, in providing a visual pun on the name of his own teacher, the mathematician Biagio Pellicano.



32



ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Alfonso V of Aragon, King of Naples and Sicily (1396-1458), bronze medal, dated 1449, DIVVS ALPHONSVS REX – TRIVMPHATOR ET/ PACIFICVS (The divine Alfonso, king, victor and peacemaker), armoured bust right flanked by, on the left, a helmet adorned with Alfonso's device of an open book with markers beneath a radiant sun and, on the right, an open crown placed between the date M/ C C C C – XLVIII, rev., LIBERA – LITAS/ AVGV – STA (Imperial Liberality), an eagle perching on its roost in a rocky landscape; below, a large bird of prey and two vultures gaze at a dead fawn, its side gashed open; below the fawn, a hawk looks away to left; below the scene, on a sunken band: PISANI PICTORIS OPVS, 110mm (Hill 41; Hill (1920), frontispiece; Armand I, 6, 17; Bargello 16; Kress 19; Börner 24; Johnson/Martini 395-7; Syson/Gordon 127 and fig. 3.44; Cordellier 300), *with a casting flaw to the rim on the reverse, the fields lightly buffed and with traces of early graffiti in the upper obverse field, some porosity around the obverse legends, otherwise a very fine contemporary cast with brown patina* £60,000-80,000

Provenance: Münzen und Medaillen 90, 14 June 2000, lot 403; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 1; On display at the Federal Reserve Bank of New York in the exhibition *Theodore Roosevelt, Augustus Saint-Gaudens and America's Most Beautiful Coin*, 20 September 2007-31 March 2008.

From the late 1430s Pisanello found himself embroiled in a series of political squabbles which, as Syson/ Gordon noted, 'probably took its toll on Pisanello....[and] the world of North Italy was no longer his oyster'. As early as 1443 Pisanello sought the patronage of Alfonso and the court of Naples, but it was not until 1448 that he, probably much relieved and grateful to Alfonso, was permitted to travel south. Pisanello received a *privilegium* in early 1449 that admitted him to Alfonso's royal household with the generous annual stipend of four hundred ducats.

Despite the largesse Alfonso bestowed upon Pisanello, there is little output during this period which can be traced to the artist; no paintings are known, nor large- scale sculptural projects. But what has survived is, as Hill noted (*Pisanello*, 1905) 'The medals of Alfonso—a series worthy of the magnificent king...' and of those three medals Hill referred to the *Liberalitas Augusta* medal (the design here offered), as 'The finest of them all a design of great dignity and richness....'. It was an opinion that Hill firmly held: in 1920 in *Medals of the Renaissance*, he referred to the design of the present medal as 'splendid' using it as his frontispiece, and again in 1923 in *A Guide to Medals of the Renaissance* he commented on the series' 'magnificent portraits' and 'wonderful compositions of the reverses.'

Recently, however, Syson (in *Pisanello: Painter to the Renaissance Court*, 2001), citing what he sees as design and finish inconsistencies, has put forward the controversial suggestion that the medals of Alfonso were not solely from the hand of the master, but may have involved some workshop assistance. This view has not been universally accepted, and there doesn't seem to be enough evidence to downgrade the attribution to a workshop product of so famous a medal. In her review of the Syson/Gordon catalogue, Joanna Woods-Marsden (*The Medal* 40, Spring 2002) stated that she considered it 'difficult to accept that [the medal's reverse] was [not] conceived by Pisanello himself'.

Alfonso's active patronage of the arts, support of humanist scholars, as well as his adoration of Classical writers, and the enormous prices he paid for ancient texts is a given. In surrounding himself with the learned and talented, Alfonso recognized what Judith Hook (in J.R. Hale (ed.), *A Concise Encyclopedia of the Italian Renaissance*, New York, 1981) has called 'the power of humanists as propagandists'. He sought to carve out his niche of renown for posterity and, as had the Roman emperors he most admired before him, the king engaged these men of letters to work on writing various aspects of his biography. These were works which Alfonso, while not a 'collaborator', would have had shaped to the vision of himself that he wished to project.

Syson himself views the three medals of Alfonso 'as the tangible equivalent of those biographies, artefacts to be studied in conjunction with the texts.' And so the king himself, as with his biographers, may have insisted on certain elements that Pisanello would have had to incorporate. Not the least of these aspects could have been the increased dimensions of the medals (the largest of Pisanello's *oeuvre*), as well as the use of a higher, more monumental, relief at a time when the artist was tending toward the lower relief seen on the d'Avalos medal. The medal bears Pisanello's full signature, and it would appear to be counterintuitive to suggest that Pisanello, who owed an enormous debt of gratitude to Alfonso, would delegate the design and execution of the king's medals to assistants, while personally executing the medal of one of that monarch's retainers.

The celebrated American sculptor and medallist Augustus Saint-Gaudens based his medal of George Washington (for the Centenary of his Inauguration in 1889) in part on the design of this medal (see Baxter, Barbara B., *The Beaux-Arts Medal in America*, New York 1988, pp. 5-6, fig. 4 and no. 77).



33

#33

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Don Iñigo d'Avalos (died 1484), Master Chamberlain of the kingdom of Naples, bronze medal, DON INIGO - DE DAVALOS ending in an olive sprig; bust right, wearing fur-trimmed cloak over high-collared shirt and broad, rolled hood with drapery falling from crown to shoulder, rev., PER VI SE FA - OPVS PISANI PICTORIS ending with olive sprig; the Avalos coat of arms flanked by rose branches; below, a globe with starry sky above mountainous landscape with buildings and the sea below, 78.4mm (Hill 44; Armand I, 2, 1; Bargello 19; Pollard 24 = Kress 22; Scher 9; Syson/Gordon 17/18 and p. 127, fig. 3.4; cf. Cordellier 319; Middeldorf/Stiebral xxviii, *this piece*), pierced, a few edge marks, the reverse showing some doubling (from slight movement of the model within the mould), a very fine contemporary cast with brown patina

£70,000-100,000

Provenance: Sotheby's Zurich, 27 May 1974, lot 139.

In 1449, Pisanello was granted the privilege of court artist to Alfonso in Naples (see previous lot) and it is during this period (1449/1450) that this medal, generally considered to be Pisanello's last (but see Syson/Gordon), was executed. Rendered in unusually low relief, there is virtually unanimous agreement among commentators that the image of Don Iñigo, if not absolutely Pisanello's finest medallic portrait, is certainly one of his greatest. In its handling Scher, in *Currency of Fame*, has noted that '...Pisanello has reached his highest level of accomplishment'. Hill and Pollard in *Kress* commented that the portrait '...is perhaps the most delicate and beautifully designed of all that he executed.' And Syson/Gordon in *Pisanello* simply refer to it as 'the very beautiful piece....'

Don Iñigo d'Avalos, whose family traced its lineage back to the Roman conquest of Hispania, was one of King Alfonso V's oldest and closest confidants; in 1435 both Alfonso and d'Avalos were taken prisoner by the Genoese after their loss at the battle of Ponza, and were taken to Milan. As Alfonso spread his dominance across the Mediterranean, he relied heavily on d'Avalos, who as general marshalled his armies with authority and success. Following Alfonso's death in 1458, d'Avalos continued to lead the troops for his son and heir, Ferrante.

In 1442, following Alfonso's subjugation of Naples, d'Avalos began to reap the rewards of his loyalty and friendship. In 1444, he was granted a lifetime income from duties on all exported foodstuffs and, in 1449, he was made the King's grand chamberlain with control of all finances. He rose to this lucrative post on the death of Francesco d'Aquino, whose sister d'Avalos married in 1452; it was an office which the d'Avalos family was to hold for just under two centuries.

While there is such an abundance of agreement for Pisanello's handling of d'Avalos's portrait, the same cannot be said about the interpretation of the medal's reverse design, or even its legend. The earliest known reading, by Giuseppe Castiglione da Ancona (died 1616), was published in 1690 and saw Homer's description of Achilles's shield as the inspiration, suggesting that d'Avalos had played the same sort of heroic role in the conquest of Naples, as Achilles did at Troy. Hill (1930) accepted this interpretation, as did Hill and Pollard in *Kress*. But Scher, in *Currency of Fame*, stated that 'The precise meaning of the reverse is something of a puzzle,' while Pollard (2007), who suggested that if this interpretation is accepted then 'the reverse can be read as the shield itself,' found substantive flaws, most notably that as Don Iñigo's portrait was essentially a civic one, it was at odds with the 'epic concept of the shield of Achilles.'

As for the motto: *Per vui se fa*, its meaning also eludes agreement. Scher (1994), noted that (albeit tenuously) if Castiglione's interpretation of the globe as the shield of Achilles is accepted then the legend, translated as 'For you it is made,' honours d'Avalos as I'Alfonso's most important military commander'. Syson (2001) thought that rather than poorly spelled Italian, the motto is in fact properly spelled in 'the Catalan vernacular used at the Neapolitan court'. Translated as 'it is done even today', Syson saw this as 'a statement of present and future imperial ambitions'. Most recently, Pollard (2007), again assuming an Italian reading, noted that the motto may also be read as 'by you it is made.' In this context, Pollard noting the starry sky as the dominant element of the reverse, sees a possible astrological element: 'By the stars the earth is run' - or a reference to the creation of the world. In the end, the only agreement must be Scher's, which 'leav[es] open a final interpretation of the medal'.



34

#34

ANTONIO DE PUCCI, called PISANELLO (c. 1394-1455)

Gianfrancesco Gonzaga (1395-1444), first Marquess of Mantua, 1433, bronze medal, bust left in tall hat, *rev.*, the Marquess on horseback left accompanied by a mounted page, 95mm (Hill 20; Armand I, 4, 11; Bargello 3; Pollard 16 = Kress 2; Cordellier 284; Syson/Gordon 2, p. 45, fig. 2.3), *a very fine old cast*

Provenance: Morton & Eden, 11 December 2008, lot 253.



35



36





37

#35

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

John VIII Palaeologus, Byzantine Emperor (1423-1448), bronze medal, bust right wearing hat with tall crown and turned-up brim, *rev.*, the emperor on horseback right, riding past a shrine; behind him, a mounted page seen from behind, 100.5mm (Hill 19; Armand I, 7, 20; Pollard 1 = Kress 1; Bargello 2; Syson/Gordon 71, p. 31, fig. 1.35; Cordellier 119), *an old cast* £500-700

#36

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, bust right wearing surcoat embroidered with the four-petaled rose of Malatesta, *rev.*, Sigismondo standing in full armour flanked by two heraldic rose trees, 85.6mm (Hill 33; Armand I, 5, 15; Pollard 12 = Kress 12; Cordellier 278; Syson/Gordon 19, p. 64, fig. 2.19), *a very fine late cast* £300-500

#37

ANTONIO DI PUCCIO, called PISANELLO (c. 1394-1455)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, 1445, bust right wearing armour, the four-petaled rose of Malatesta on his shoulder, *rev.*, Sigismund in full armour on horseback left between rocks; with fortress in background dated MCCCC XLV and hung with the Malatesta shield, 97.5mm (Hill 34; Armand I, 5, 14; Pollard 13 = Kress 13; Cordellier 277; Syson/Gordon 122, p. 35, fig. 1.40), *twice pierced, a very fine old cast* £500-700

Provenance: Spink, 24 January 2008, lot 94.



38



39

±38

ANTONIO DI PUCCIO, called PISANELLO (c.1394-1455)

ANTONIO DI PUCCIO, called PISANELLO (c.1394-1455)
Don Inigo d'Avalos (died 1484), Master Chamberlain of the kingdom of Naples, bronze medal, bust right wearing cloak and broad hood with drapery, rev., globe with starry sky above mountainous landscape with the sea below - as lot 33 above, 78.5mm (Hill 44; Armand I, 2, 1; Bargello 19; Pollard 24 = Kress 22; Scher 9; cf. Cordellier 319; Syson/Gordon 17/8, p. 127, fig. 3.4), pierced, the obverse with several gouges and stripped of its original patina, the flan warped at the top, nevertheless a fine contemporary cast (with the same casting flaws that are found on lot 33 above and on the British Museum specimen) £4,000-6,000

Provenance: Stack's, 12 January 2009, lot 4572.

±39

AMADTO DA MILANO (died c. 1483)

Niccolò III d'Este (1383-1441), Lord of Ferrara, Modena and Reggio, lead medal, bust right wearing tall cap with brim, *rev.*, the Este shield on a floral background flanked by Gothic letters N - M. 56.5mm (Hill 74; Armand I, 10, 31). *pierced, a fine old cast*. £400-600

Provenance: Spink, 24 January 2008, lot 96.



40

#40

AMADIO DA MILANO (died c. 1483)

Leonello d'Este (1407-1450), Marquis of Ferrara from 1441, bronze medal, LEONELVS MARCHIO ESTENSIS DOMINVS, bust right, *rev.*, a blindfolded lynx seated left on cushion; incised inscription around, AMADE MEDIOLAN ARIFEX FECIT, 48.4mm (Hill 68; Armand I, 16, 1; Cordellier 269; Syson/Gordon p. 122, note 155; Middeldorf/Stiebral II, *this piece*), *pierced, a very fine contemporary cast with dark patina* £20,000-30,000

Provenance: Sotheby's, 23 January 1980, lot 210; Morton & Eden, 14 June 2007, lot 563.

The blindfolded lynx on this extremely rare medal of Leonello d'Este is an emblem of Statecraft. Syson/Gordon points out that this same reverse exists on a medal signed by Nicholaus accompanied by the inscription *Quae videns ne vide* (Seeing these things, do not see them) which suggests 'the diplomatic art of selective vision the lynx was also reputed to have sight so keen it could see through walls, thus making light work of a blindfold.' Both the present medal by Amadio da Milano and the one by Nicholaus seem to pre-date Pisanello's similar medal (Hill 28; Syson/Gordon 13, fig. 3.41) and must have been made (according to their obverse inscriptions which lack Leonello's title as Marquis of Ferrara) just before 26 December 1441, the date that he succeeded his father, Niccolò III (see following lot). Amadio da Milano signs himself on his medals as a goldsmith (*aurifex*).



41

#41

ANTONIO MARESCOTTI (active 1444-1462)

Borsone d'Este (1413-71), Marquis of Ferrara, 1450, Duke of Modena and Reggio, 1452, first Duke of Ferrara, 1471, bronze medal, bust left in tall hat, *rev.*, a unicorn dipping its horn into a stream, 64mm (Hill 82; Armand I, 28, 3), *cast from the same model as the British Museum specimen (with signature removed from the reverse), a very fine old cast* £300-400

Provenance: Morton & Eden, 27 June 2006, lot 372.



42



#42

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, SIGISMONDVS PANDVLVS DE MALATESTIS S R O ECLESIE C GENERALIS, bust left wearing cuirass and surcoat, rev., Fortitude seated facing in a meadow, the sides of the seat formed by foreparts of elephants, holding a broken column; below, M CCCC XLVI, 81.5mm (Hill 179; Armand I, 20, 10; Pollard 26 = Kress 61 var.; Bargello 43-44 var.; Johnson/Martini 370; Pasini, P.G., 'Matteo de' Pasti: Problems of Style and Chronology', *StHist* 21, 1987, esp. fig. 1), slight wear on the high points of the reverse, an extremely fine contemporary cast with dark green patina £10,000-15,000

Provenance: The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 2.

As Pasini has observed, despite the date of 1446, the Malatesta medals with Fortitude reverses date from the period 1449-1451. In October 1450 twenty-two such medals were placed on the backs of the marble elephants in the Chapel of San Sigismondo in the Malatesta Temple. Other Malatesta medals have been excavated from the walls of various buildings in Rimini and were presumably placed there for the explicit purpose of perpetuating the fame of Sigismondo for posterity. Pasini also explores the relationship between Matteo de' Pasti's portrait of Sigismondo and Piero della Francesca's fresco of the same subject painted in 1451.

In the case of this and the following medals, the date of 1446 is thought to refer to the year in which Sigismondo consolidated his political power, dedicated his castle and won Isotta as his mistress.



43



#43

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, dated 1446, SIGISMONDVS PANDVLFS DE MALATESTIS S R ECLESIE C GENERALIS, bust left wearing cuirass and surcoat, rev., CASTELLVM SISMONDVM ARIMINENSE M CCCC XLVI, the castle of Rimini, 83.2mm (Hill 174; Pollard 27 = Kress 60), *pierced, a very fine contemporary cast with brown patina, an excavation piece with traces of creta* £4,000-6,000



44



#44

MATTEO DE' PASTI (active 1441-1468)

Isotta degli Atti, mistress and then wife of Sigismondo Malatesta, bronze medal, ISOTE ARIMINENSI FORMA ET VIRTUTE ITALIE DECORI, bust right wearing veil fastened with jewel at top of forehead and falling down back of head, *rev.*, OPVS MATTEI DE PASTIS, the Malatesta elephant standing right in a meadow of flowers, 84.5mm (Hill 167; Armand I, 21, 20; Pollard 31 = Kress 59; Börner 57-58; Bargello 40; Johnson/Martini 360-361; Scher 12), pierced, the date (1446) erased from the bottom area of the reverse, otherwise a very fine contemporary cast £3,000-5,000

Provenance: Astarte IX, 15 May 2002, lot 733; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 3.

Pasini suggested a date of 1453 for Matteo de' Pasti's masterpiece of Isotta. In that year she became part of the Malatesta family and signs herself for the first time 'de Malatestis'. The obverse inscription translates as *To Isotta of Rimini, the ornament of Italy for beauty and virtue.*



#45

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, dated 1446, SIGISMVNDS PANDVLFVS MALATESTA PAN F, armoured bust left, *rev.*, CASTELLVM SISMVNDS ARIMINENSE M CCCC XLVI, the castle of Rimini, 81mm (Hill 186; Armand I, 20, 12; Pollard 29 = Kress 62), *some wear to the portrait, a few edge marks, a very fine contemporary cast* £2,000-3,000

#46

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, dated 1446, bust left, *rev.*, interlaced letters SI (for Sigismondo) on shield surmounted by the Malatesta crest, 42.5mm (Hill 166; Armand I, 21, 16), *pierced, three scuff marks, a fine contemporary cast* £500-700

#47

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, dated 1446, bust left, *rev.*, a hand holding a ferula, 31.5mm (Hill 182; Armand I, 21, 18), *a fine early cast* £150-200

#48

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta (1417-1468), Lord of Rimini and Fano from 1432, bronze medal, dated 1450, laureate bust left, *rev.*, the façade of the church of San Francesco at Rimini according to Alberti's design, 40mm (Hill 183; Armand I, 21, 17; Pollard 37 = Kress 66), *sometime cleaned, a fine early cast* £300-400



±49

MATTEO DE' PASTI (active 1441-1468)

Sigismondo Pandolfo Malatesta and Isotta degli Atti, a pair of bronze medals comprising (i) Malatesta's bust left, *rev.*, the castle of Rimini, 81mm (Hill 174) and (ii) Isotta's veiled head right, *rev.*, the Malatesta elephant, 81mm (Hill 167), *very fine late casts with black patination* (2) £400-600



50



51



52



53

#50

BARTOLOMMEO MELIOLI (1448-1514)

Francesco II Gonzaga (1466-1519), fourth marquess of Mantua from 1484, bronze medal, young armoured bust right wearing close-fitted hat, *rev.*, Prudence standing between fire and water, holding a basket and long staff, 72mm (Hill 196; Armand I, 80, 4; Pollard 107 = Kress 69), *pierced and cast from a pierced example, a very fine old cast* £400-600

#51

ATTRIBUTED TO BARTOLOMMEO MELIOLI (1448-1514)

Chiara Gonzaga (1464-1503), countess of Montpensier and dauphine of Auvergne, uniface bronze medal, bust to right wearing bonnet, 59.3mm (Hill 200; Armand III, 85, 5; Pollard 108 = Kress 70), *the reverse with incuse image of obverse, casting hole at truncation, a fine old cast with black patina* £300-400

#52

PIER JACOPO ALARI BONACOLSI, called ANTICO (before 1460-1528)

Antonia del Balzo (1441-1538), wife of Gianfrancesco Gonzaga di Rodigo, bronze medal, bust right, *rev.*, Hope on broken-masted prow of ship driven by two Pegasi, 40.2mm (Hill 212; Armand I, 62, 5; Pollard 112 = Kress 72), *a fine early cast* £300-400

#53

FOLLOWER OF ANTICO

Luca de' Zuhari, provost of Pomponesco, bronze medal, bust left wearing soft cap, *rev.*, Venus and Mars advancing right, 39.5mm (Hill 217; Armand II, 101, 15; Pollard 116 = Kress 74; Toderi/Vannel 333), *pierced, a very fine early, possibly contemporary, cast with brown patina* £600-800



54



55



56



#54

ANONYMOUS ('Gonzaga restitution portraits')

Luigi Gonzaga (died 1539), Marquis of Palazzolo, bronze medal, ALOYSIVS GONZAGA IO PETRI F, bearded bust of Luigi Gonzaga left wearing soft hat and fur-lined robe, *rev.*, IO PETRVS GONZ ANT F, bust of his father Giampietro Gonzaga left, wearing hat, robe and chain of office, 68mm (Hill 277-278; Magnaguti 160-161), *with traces of silvering, an extremely fine contemporary cast* £3,000-4,000

Provenance: Morton & Eden, 11 December 2008, lot 253.

The medal records that Giampietro was the son of Antonio Gonzaga (c. 1430-1496) who was knighted in Ferrara by the emperor Frederick III in 1451. Both the Hill and Magnaguti references relate to individual uniface pieces. Hill grouped the medals under the title 'Gonzaga restitutions, 16th century or later.'

#55

GIANFRANCESCO ENZOLA (active 1456-1475)

Francesco Sforza (1401-1466), Duke of Milan from 1450, bronze medal, 1459, FR SFORZIA VICECOMES MLI DVX IIII BELL PATER ET PACIS AVTOR M.CCCCLVI, bust right, flanked by V – F, *rev.*, GALEAZ MARIA SFORZIA VICECOMES FR SFORZIAE MLI DVCIS IIII PRIMO GENTS, bust of Galeazzo Maria Sforza left, flanked by V – F and the date MCCCC – LVIII, 42.7mm (Hill 284; Armand I, 44, 7; Pollard 136 = Kress 93; Bargello 72), *pierced, small suspension loop added to the top, a very fine contemporary cast of excellent quality with brown patina* £1,500-2,000

Provenance: Numismatica Genevensis 5, 3 December 2008, lot 786.

#56

GIANFRANCESCO ENZOLA (active 1455-1478)

Francesco Sforza (1401-1466), Duke of Milan from 1450, bronze medal, 1459, as previous lot, 43mm (Hill 284; Armand I, 44, 7; Pollard 136 = Kress 93; Bargello 72), *pierced, a very fine contemporary cast with brown patina* £300-500

Provenance: Sotheby's Zurich, 26-27 November 1975, lot 708; Sir Timothy Clifford collection, Christie's/Spink, 1 May 1996, lot 21; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 6.



57



58

#57

GIANFRANCESCO ENZOLA (active 1455-1478)

Costanzo Sforza (1447-1483), Lord of Pesaro from 1473, lead medal, 1475, bust of Costanzo left, rev., bust of Costanzo's father Alessandro Sforza left, 78.5mm (Hill 293; Armand I, 45, 11; Pollard 139 = Kress 96), *pierced, the flan warped, weakness at the shoulder of Alessandro's portrait, otherwise a fine old cast* £600-800

#58

ADRIANO FIORENTINO (c. 1450/1460-1499)

Ferdinand II of Aragon (1467-96), as Duke of Calabria from 1494 and King of Naples from 1495, bronze medal, FERDINANDVS ALFONSI II REGIS F DIVI FERD N DIVI ALFON PRON ARAGONEVS, bust to right looking upwards, wearing cap; flanked by DVX - CALABR, rev., FELICITAS SPES RVBLICAE, Felicitas seated left holding cornucopia over her head and wheat ears before her; in field to left, eaglet and the letter W, 75.3mm (Hill 336; Bargello 86; for the earlier version of this medal with Ferdinand as Prince of Capua see Pollard 146), *twice pierced, a very fine contemporary cast with brown patina* £4,000-6,000

Provenance: Sotheby's Zurich, 26-27 November 1975, lot 710; Morton & Eden, 11-12 June 2008, lot 406.



59



61





60

#59

SPERANDIO OF MANTUA (c. 1425-1504)

Pellegrino Prisciani (c 1435-1517), man of letters, adviser and court astrologer to the Este family, lead medal, 1473, bust left wearing hat, *rev.*, Prisciani as Prometheus, giver of light, standing on a bird of prey, holding a long arrow and a flame, 95mm (Hill 374; Armand I, 72, 35; Pollard 88 = Kress 121; Bargello 104), *pierced, a very fine early if not contemporary cast* £2,000-3,000

Provenance: Sotheby's Zurich, 27 May 1974, lot 171 and illustrated on the front cover of that catalogue; Morton & Eden, 11-12 June 2008, lot 407.

Pollard recounts that Prisciani advised on the redecoration programme of the Palazzo Schifanoia in Ferrara. The long inscriptions on the medal translate as: obverse, 'Prisciano of Ferrara, having been awarded the golden spur, is very grateful to his rulers and to Mercury' and the reverse, 'Sperandio the Mantuan dedicated it in the uncompleted year of the law of grace 1473'.

#60

SPERANDIO OF MANTUA (c. 1425-1504)

Giovanni d'Orsini de' Lanfredini (1437-1490), Medici agent, lead medal, C V IOHANNES ORSINII DE LANFREDINIS DE FLORENTIA, bust left wearing close-fitting cap, *rev.*, SIC PEREVNT INSAPIETIVM SAGIPTV ET ILLVSTRANTVR IVST, a building of two stories with cupola and pediment and galleries opening onto the front; in the foreground, an archer aims up at a woman who enters the building's second floor at the top of a flight of stairs; this upper floor flanked by two putti playing lutes; incised below, OPVS SPERANDEI, 87.5mm (Hill 377; Armand I, 69, 25), *pierced, a very fine contemporary cast* £1,500-2,000

#61

SPERANDIO OF MANTUA (c. 1425-1504)

Federigo da Montefeltro (1422-1485), Count 1444-1472, Duke of Urbino 1472-1482, DIVI FE VRB DVCIS MOTE AC DVR COM REG CAP GE AC S RO ECCL CON INVICTI, armoured bust left, wearing a mortier on his head, *rev.*, OPVS SPERANDEI, Federigo in armour and mortier on horseback left, leaning forward and holding a baton over horse's head, his horse wearing a trapper decorated with heraldry, stepping over stony ground, 89.5mm (Hill 389; Armand I, 71, 29; Bargello 108; Johnson/Martini 509-511; Scher 25) *pierced, a very fine contemporary cast with brown patina* £8,000-12,000

Provenance: Leu Numismatik, Auktion 74, 19-21 October 1998, lot 723; Astarte IX, 15 May 2002, lot 748; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 4.

The inclusion of the word DIVI in the obverse legend (which reads *Of the divine Federigo, Duke of Urbino, Count of Montefeltro and Durante, royal captain-general and unconquered gonfaloniere of the Holy Roman Church*) may imply, following ancient Roman tradition, that the medal was made posthumously and the portrait would therefore have been based on existing images of the duke after his death in September 1482. Hill pointed out the similarities that exist between the reverse design and that of Sperandio's medal of Giovanni II Bentivoglio, Lord of Bologna (Hill 391, see following two lots) and that one must have been used as the model for the other. On 12 April 1482 Federigo was reappointed captain-general of the Italian League and Giovanni Bentivoglio served under him in the failed defence of Ficarolo in June of that year. The present medal is extremely close in fabric and size to the specimen in the British Museum, ex George III collection, and illustrated by Scher, p. 100.



62





64

#62

SPERANDIO OF MANTUA (c. 1425-1504)

Giovanni II Bentivoglio (1443-1509), Lord of Bologna, 1462-1506, bronze medal, bust right wearing armour and tall cap, *rev.*, Giovanni on horseback left, accompanied by a knight on horseback coming up from behind, 95.5mm (Hill 391; Armand I, 65, 6; Pollard 96 = Kress 128; Scher 24), *brown patina, with three inked collectors' numbers, a very fine old cast of good quality* £1,000-1,500

Ex Sotheby's Zurich, 26-27 November 1975, lot 735; Morton & Eden, 11 December 2008, lot 254.

#63

SPERANDIO OF MANTUA (c. 1425-1504)

Giovanni II Bentivoglio (1443-1509), Lord of Bologna, 1462-1506, lead medal, as previous lot, 95.4mm (Hill 391; Armand I, 65, 6; Pollard 96 = Kress 128; Bargello 110; Scher 24), *pierced, a fine early cast though somewhat battered and warped* £600-800

#64

SPERANDIO OF MANTUA (c. 1425-1504)

Giuliano della Rovere, Julius II (1443-1513), Pope from 1503, bell metal medal, bust left wearing cap and cape, *rev.*, a two-masted ship on which is a seated gagged woman holding an arrow while placing her hand on a lynx; a cock at the tiller and a pelican in her piety on the prow, 76.1mm (Hill 395; Armand I, 71, 30; Bargello 113), *pierced, an extremely fine old cast* £700-1,000



65



#65

SPERANDIO OF MANTUA (c. 1425-1504)

Camilla Sforza, Lady of Pesaro, widow of Costanzo Sforza, bronze medal, CAMILLA SFOR DE ARAGONIA MATRONAR PVDICISSIMA PISAVRI DOMINA (Camilla Sforza of Aragon, most chaste matron, lady of Pesaro), bust of Covella facing three-quarters left, wearing widow's veil falling to shoulders, her bodice with triangular opening over undergarment, *rev.*, SIC ITVR AD ASTRA (This is the way to the stars), female figure seated facing, on flowery ground, on seat composed of foreparts of unicorn and hound, holding long arrow in right hand and with serpent with dragon's head entwined on left arm; signed below, OPVS SPERANDEI, 84.7mm (Hill 399; Armand I, 74, 43; Pollard 90 = Kress 130; Bargello 114), *pierced*, an extremely fine contemporary cast with dark brown patina £15,000-20,000

Provenance: Emiliano Gallo Ruiz collection, Sotheby's, 5 October 1989, lot 198; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 5.

Born Covella Marzana and evidently the daughter of a nephew of Ferdinand I of Aragon, she married Costanzo Sforza, Lord of Pesaro in May 1475. Hill dated the medal to the period between 1483, when she was widowed, and 1489, when she retired to Torricella, while Pollard has suggested the slightly later period of 1490-1495. Her marriage was childless and on her husband's death she ruled jointly with Costanzo's bastard son Giovanni (1466-1510). In designing the reverse of this medal, Sperandio must have seen Matteo de' Pasti's medal of Sigismondo Malatesta with the seated figure of Fortitude (as lot 42).



66

#66

PIETRO DA FANO (active c. 1452-1464)

Lodovico III Gonzaga (1412-1478), octagonal uniface bronze plaquette, bust left wearing flat cap (mortier) and figured surcoat with jewel in front on cord; two ornaments on the shoulder, *rev.*, hollowed out impression of the obverse, 88.2mm x 58.5mm (cf. Hill 407; Armand I, 27), *pierced, with a small repair plug in the centre of the flan, a very fine contemporary cast, with natural brown patina* £7,000-10,000

Provenance: Astarte VIII, 11 October 2001, lot 50; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 4.

For the only other recorded example, described by Hill as an octagonal plaquette, see Hill 407b, Bargello 116 and Pollard and Rossi, 'Le Medaglie dei Gonzaga' in *I Gonzaga* (1995), p. 398, illustration V.5. An identical portrait is found on Pietro da Fano's signed medal of Lodovico, on which Lodovico is given the title of Lieutenant General under Francesco Sforza. This would date the portrait to the period 1450-57, when he was allied to the Sforzas in Milan.

#67

MARCO GUIDIZANI (active 1454-1462)

Orsato Giustinian (died 1464), Venetian nobleman, bronze medal, bust right wearing gown and soft-crowned cap, *rev.*, the Orsini bear watched by the Venetian lion as he attempts to climb a palm tree; signed in right field, OPVS M. GVIDIZANI, 88.6mm (Hill 413; Armand I, 35, 2), *a fine old cast* £400-600



67





68



68



69



71



70



72



#68

GIOVANNI BOLDÙ (active c. 1454-1477)

Self-Portrait, bronze medal, 1458, ΙΩΑΝΗΣ ΜΠΩΛΤΟΥ ΖΩΓΡΑΦΟΥ ΒΕΝΑΙΤΙΑ (Giovanni Boldù, painter of Venice), nude bust to left, wearing ivy-wreath in hair, *rev.*, ΟΠΒΣ ΙΩΑΝΣ ΒΟΛΔΥ ΠΙΚΤΟΡΙΣ ΒΕΝΕΤΟΣ ΧΟΓΡΑΦΙ (the work of Giovanni Boldù, painter of Venice), the artist seated, naked, his head in his hands while before him a putto (Genius of Death) holds a flame and contemplates a skull; dated below, ΜC[CCC]LVIII, 85mm (Hill 421; Arm I, 36, 1; Pollard 163 = Kress 142; Hill, *Artists*, 9; Scher 27), *plugged and with small copper repair let into edge below bust, a very fine contemporary cast* £10,000-15,000

Provenance: Morton & Eden, 27 June 2006, lot 373.

One of the earliest self-portrait medals of the Renaissance, this example is 'as cast' without evidence of chasing, and traces of the casting sprue can be seen on the edge at the end of the Greek inscription on the obverse. For a discussion of the artist, who, like Pisanello, signed himself as a painter, see Scher in *Currency of Fame*, pp. 102-103.

#69

VETTOR DI ANTONIO GAMBELLO, called CAMELIO (c. 1455/60-1537)

Self-Portrait, bronze medal, 1508, VICTOR CAMELIVS SVI IPSIVS EFFIGIATOR MDVIII (Vettor Camelio made this image of himself 1508), head right with short curly hair, *rev.*, FAVE FOR SACRIF (Let Fortune attend the sacrifice), scene of a sacrifice with several figures around an altar, at the base of which are two goats; the central figure reaches up to light a torch from a bracket, 41mm (Hill 446; Armand I, 115, 3; Pollard 170 = Kress 148; Hill, *Artists*, 43, 18; Johnson/Martini 235-236; Panvini Rosati 68), *a very fine contemporary striking, with brown patina* £2,000-2,500

Provenance: The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 5.

Camelio was appointed Master of the Dies in the Venetian mint in 1480 and worked there until 1510. He also produced cast work (see following lot) and there is a signed plaque of a lion, apparently unique, in the Kress collection (Kress 46) as well as two signed bronze reliefs in the Ca' d'Oro, Venice. Pope-Hennessy attributed a statuette, *Faun playing a Double-Flute* (Ryskamp, C, 'Art in the Frick Collection' [1996], p.156) to Camelio on the basis of stylistic similarities to the central figure on the present medal.

#70

VETTOR DI ANTONIO GAMBELLO, called CAMELIO (c. 1455/60-1537)

Cornelio Castaldo (c. 1460-1537), jurisconsul of Feltre, uniface bronze medal, CORNELIVS CASTALIDVS FELTRIEN IVRISCON, bust left, 63.4mm (cf. Hill 441; Armand I, 115, 5; Toderi/Vannel 608; Börner 166; Molinari 12, lead uniface), *edge flaw at top, the plain reverse with traces of three tiny filled holes, a very fine contemporary cast* £1,000-1,500

Provenance: Astarte VIII, 11 October 2001, lot 109.

#71

FRA ANTONIO DA BRESCIA (active c. 1487-1514)

Niccolò Michiel (1440-1518) and his wife Dea Contarini, bronze medal, NICOL MICHAEL DOC ET EQS AC S MARCI PROCV (Niccolò Michiel, doctor and knight, also procurator of San Marco), his bust left wearing round cap, robe pleated in front; signed below truncation, OP F A B, *rev.*, VXOR EIVS DEA CONTARENA (Dea Contarini, his wife), bust left, her hair in coif, wearing plain dress, 72.2mm (Hill 471; Armand I, 102, 2; Börner 177; Johnson/Martini 18; Scher 29; Voltolina 133, *this piece*), *a very fine contemporary cast, with brown patina* £8,000-12,000

Provenance: Kunst und Münzen, Lugano, 15-17 March 1979, lot 682; The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 61; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 6.

As Mark Wilchusky has pointed out in his entry to the British Museum's example in *Currency of Fame*, 'this medal is widely regarded as Fra Antonio's masterpiece, a striking example of what Fabriczy referred to as the artist's 'absolute photographic truth'. Niccolò Michiel, a Venetian lawyer and statesman, was given the post of Procurator of San Marco in 1500 after his successful prosecution of Antonio Grimani, the general of the Venetian armada and future Doge for his failure to engage the Turkish fleet off Lepanto in 1499. The medal bears Michiel's new title and probably therefore dates to 1500 or soon thereafter.

#72

ATTRIBUTED TO FRA ANTONIO DA BRESCIA (active c. 1487-1514)

Niccolò Tempesta, bronze medal, NICOLAVS TEMPE TAR, bust left wearing gown, *rev.*, a dragon seated on a cliff top, holding a balance suspended from his mouth, 48mm (Hill 480e, *this piece*; Toderi/Vannel 560, *this piece*; Armand II, 72, 14; Pollard 179 = Kress 157), *a very fine contemporary cast with light brown patina* £3,000-4,000

Provenance: Max and Maurice Rosenheim collection, Sotheby's, 30 April 1923, lot 46 part; Astarte VIII, 11 October 2001, lot 18; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 7.

This intriguing medal, of which Hill only recorded five examples (including the present piece, the only example recorded outside a museum collection), evidently depicts Niccolò Tempesta, an ancestor of Guello Tempesta, ruler of Treviso (ancient Tarvisium) in the fourteenth century. Hill made the attribution to Fra Antonio da Brescia with some reservations, noting the bar-less A's and somewhat coarse style as being untypical. Pollard noted that dragons and scales are symbols of Prudence and the scales could also be the zodiacal sign of Libra, suggesting that the sitter was born under that birth sign.



73

#73

VENETIAN SCHOOL (late 15th century)

Cristoforo * C**vegan***, bronze medal, XPOFORVS CVEGNAN (with abbreviation marks above the XP and through the C and last N of CVEGNAN), bust left with long hair, wearing a close-fitted cap, buttoned doublet and open coat; below the truncation, two ivy leaves attached to one stem, rev., MEO PECTORE SENP ERIT S M K (with an abbreviation mark through the P of SENP), a stag seated to the left bearing a shield about its neck, on grassy ground, 49.5mm (Hill 1125; Armand II, 75, 8), *a very fine contemporary cast of exceptional quality with brown patina, of the highest rarity* £20,000-25,000

Provenance: 'The Property of a Late Collector', Sotheby's, 12 June 1974, lot 117.

The present medal is illustrated on page 382 of the reprinted edition of Hill's *Corpus* (1984) with a note stating: 'The only known specimen of the medal re-appeared in Sotheby auction, 'A Late Collector', London, 12 June 1974, lot 117. The reverse inscription should read [correcting Hill] SENP with an abbreviation mark through the last letter'. There is, however, no proof that this medal is in fact the unique specimen quoted in Hill's *Corpus* and it could be a second example. Hill took his description of the piece, which he never saw, from Armand who listed it as part of the Eugene Piot collection in Paris. The Piot collection was offered at Christie's in London on 8 May 1882 and the 'Cuegnan' medal, described as 'a gem of the finest Florentine art' reached the price of 190 guineas.

The medal itself is puzzling. It is of extraordinary quality, beautifully cast in high relief with only slight wear. But who is the sitter? Matters are not helped by the use of abbreviation marks in the obverse inscription. The first and last letters of the word CVEGNAN carry abbreviation marks indicating that one or more letters should follow the initial letter c and the last letter n. So how should it be read?

An explanation could be as follows: the Latin for stag is *cervus* (Italian *cervo*). Is it possible that the second word on the obverse could therefore be read as CERVEGNAN*. The town of Cervignano del Friuli is located close to the Austrian border in north-eastern Italy and was under Venetian control in the 15th century. On the reverse the same two letters ER are hidden in the word for SEMPER (mis-spelt in this instance with an N instead of an M, as it happens a known Venetian dialectal variant). Furthermore, a stag is found as part of the shield of Cervignano. So we would then be left with a sitter by the name of Cristoforo *** of Cervignano. This identification however cannot be confirmed since it has not been possible to verify the existence of an individual by this name. Another clue to the sitter's identity is the shield around the neck of the stag - but it has been purposely set at a forty-five degree angle to the viewer, thereby yet again concealing the evidence it might otherwise provide.

The Latin inscription on the reverse may be translated as 'It will always be in my heart'. Philip Attwood (in correspondence) has suggested that this would refer to the stag, and through it, the town of Cervignano. If the subject of the medal lived in Venice it might be a sentiment he could have been feeling. The letters s, m and k could be the initials of virtues: Spes, Moderatio and Caritas (K is an unusual letter in Latin and Italian but is, for instance, found on the reverse of the portrait medal of Pisanello, as Schen 10). An alternative reading of the reverse legend as 'He will always be in my heart' might indicate that the medal is a memorial piece. SM might then stand for *Sacra Memoria* with the letter k remaining a puzzle although it might have a meaning in the far north-east of Italy, close to Germanic lands. The heraldic nature of the reverse might also point to Germanic influences.

It has not been possible to attribute the medal to a specific artist. The style and extensive use of abbreviation marks does not seem to fit in with the work of any of the principal medallists of the period. Nevertheless, there are a number of well designed but so far unattributed medals from Venice and its environs (see Hill pls. 92-97), to which, for the time being, the present medal should perhaps belong. Renaissance medals often present unexplained legends and problematic iconography - information that would have been known to the sitter and his or her immediate circle of friends but which is difficult to understand outside that circle and time period. This enigmatic but handsome medal very much falls into this category and it is to be hoped that in the future, with further research, its true meaning will be unravelled.



74

#74

MAFFEO OLIVIERI (1484-after 1543)

Augusto da Udine, poet and astrologer, small bronze medal, AVGVSTVS VATES, laureate head left, rev., VRANIA, Urania standing left, 32mm (Hill 485; Armand II, 72, 15; Pollard 182 = Kress 160), *a very fine contemporary cast with dark patina* £800-1,200



#75

GIULIO DELLA TORRE (c.1480-1540)

Francesco Niconizio (1501-1549), bronze medal, FRANCISCVS NICONITIVS NIGROCORCYREVS C (Francesco Niconizio, citizen of Curzola), bearded bust left wearing fur-lined gown, rev., SOLO PER LEI LSVO INTELLETT ALZAI OV ALZATO PER SENON FORA MAI, Mercury standing on the left, pointing up to a palm tree, 114.5mm (Toderi/Vannel 523, *this piece*; Hill 581; Armand I, 134, 25; Voltolina 252), *lightly tooled in the obverse field, some weakness in parts of the lettering on the reverse, a very fine contemporary cast* £10,000-15,000

Provenance: Astarte VIII, 11 October 2001, lot 123; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 8.

Giulio della Torre was a member of the College of Judges Advocate at Verona and taught civil law in Padua. He was invested by the Venetian Senate with the county of Cona in 1508, served as *podestà* in Peschiera in 1509 and was among a party of twelve envoys sent to congratulate Antonio Grimani on his election as Doge of Venice in 1521. He published a tract *De Felicitate* addressed to his sister Paulina in Verona in 1531. In addition he made a significant

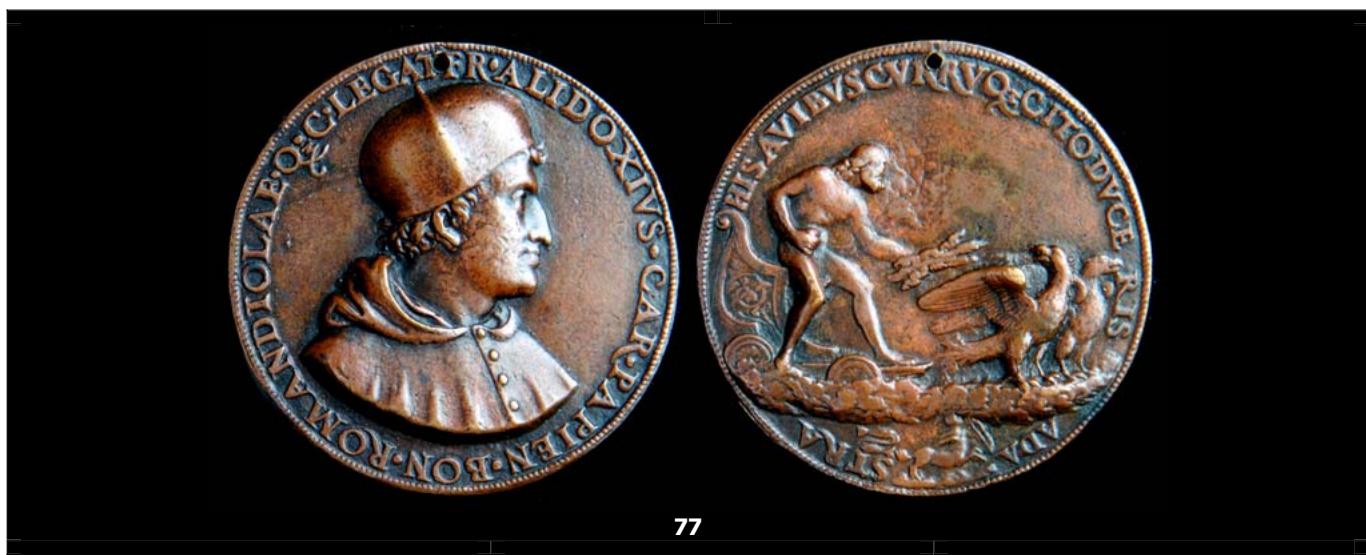
number of medals, many of which are of family members and colleagues and Hill describes his work as showing 'signs of amateurishness in modeling and lettering but it is full of original ideas and its transparently genuine feeling makes it very attractive in spite of all faults'. Niconizio, born in Curzola, was a pupil of Marco Mantova Benavides, the celebrated Paduan antiquarian. In 1526 he was professor of public law in Padua and moved to Rome in 1530 and it is to his period in Padua that the medal most likely dates. Hill noted that the couplet on the reverse 'seems to mean that for the sake of the fruits of ambition (symbolized by the dates of the palm) Niconizio's intellect rose to heights which it would never have reached for its own sake.'

Hill recorded only four examples of this medal, all in museums (Brescia, Milan, Venice and V & A, London) and with diameters ranging from 110 to 112mm. In addition to those is the Voltolina specimen (110.2mm) and a further specimen in the Astarte sale XIX, 6-7 May 2006, lot 278 (112.4mm) so that the present piece would appear to be the seventh known and the largest in terms of its diameter.



#76
FRANCESCO FRANCIA (c. 1447-1517)
Francesco degli Alidosi (c. 1455-1511), Cardinal Legate of Bologna and Romagna, bronze medal, bust right, *rev.*, Jupiter, holding thunderbolt, standing in chariot drawn by two eagles across clouds; the signs of Pisces and Sagittarius below, 61.8mm (Hill 610; Arm II, 116, 45; Pollard 211 = Kress 186), *pierced, small casting flaw on obverse, a very fine contemporary cast with light brown patina* £1,500-2,000

Provenance: Morton & Eden, 27 June 2006, lot 376.



#77
FRANCESCO FRANCIA (c. 1447-1517)
Francesco degli Alidosi, Cardinal Legate of Bologna and Romagna, bronze medal, similar to previous lot, 60.7mm (Hill 610; Arm II, 116, 45; Kress 186), pierced, a very fine early cast with darker brown patina, metal slightly flawed on reverse in front of Jupiter £500-700



78



79



80



81



#78

ATTRIBUTED TO FRANCESCO FRANCIA (c. 1447-1517)

Giovanni II Bentivoglio (1443-1508), Lord of Bologna, 1462-1506, struck bronze medal granting the right of coinage, 1494, bust right, *rev.*, MAXIMILIANI IMPERATORIS MVNVS MCCCCCLXXXVIII-III, 28.4mm (Hill 606; Armand I, 104, I; Pollard 212 = Kress 184), *a contemporary striking, very fine* £600-800

Provenance: Sotheby's Zurich, 27 May 1974, lot 67; Morton & Eden, 27 June 2006, lot 375.

#79

ATTRIBUTED TO FRANCESCO FRANCIA (c.1447-1517)

Giovanni II Bentivoglio, (1443-1508), Lord of Bologna (1462-1506), bronze medal granting the right of coinage, similar to previous lot, 28.5mm (Hill 606; Armand I, 104, I; Pollard 212 = Kress 184), *a very fine contemporary cast, flan slightly warped* £300-350

Provenance: Spink, 24 January 2008, lot 112.

#80

ATTRIBUTED TO FRANCESCO FRANCIA (c. 1447-1517)

Giovanni II Bentivoglio, (1443-1508), Lord of Bologna (1462-1506), bronze medal granting the right of coinage, similar to previous lot, 27mm (Hill 606; Armand I, 104, I; Pollard 212 = Kress 184), *pierced, a fine early cast* £150-200

#81

FOLLOWER OF FRANCESCO FRANCIA

Bernardo de' Rossi (1468-1527), Bishop of Treviso, 1499, governor of Bologna, 1519-1523, bronze medal, BER RV CO B EPS TAR LE BO VIC GV ET PRAE, bust right wearing biretta and mozzetta, *rev.*, OB VIRTUTES IN FLAMINIAM RESTITVTAS, a female figure (Peace?) holding a flower, standing in a car drawn by a dragon and an eagle, 65.6mm (Hill 612; Armand II, 105, 19 and III, 32, F; Pollard 209 = Kress 187; Toderi/Vannel 1345), *a very fine contemporary cast with dark patina* £1,500-2,000

Provenance: Astarte VIII, 11 October 2001, lot 14.



82



83



84

#82

BOLOGNESE SCHOOL (early 16th century)

Lorenzo Malvezzi (died after 1527), Bolognese patrician, oval uniface bronze medal, bust right wearing cap and with chain over gown, 55mm x 44mm (Hill 626; Börner 239; Toderi/Vannel 1344), *pierced, with much doubling of the legend and other details, a fine contemporary cast with brown patina* £300-400

Provenance: Morton & Eden, 29 November 2007, lot 695.

#83

ATTRIBUTED TO CARADOSSO FOPPA (c. 1452-1527)

Giangiacomo Trivulzio (1441-1518), Marshall of France from 1499, square bronze medal, 1499, laureate bust left, with Trivulzio and Sforza shields in the corners, *rev.*, the date, 1499, and an eight line inscription recording the capture of Alessandria, the expulsion of Ludovico il Moro, and his capture at Novara, 46mm x 46.3mm (Hill 655; Armand I, 110, 11 and III, 38, d; Pollard 217 = Kress 192; Bargello 139), *a very fine contemporary cast with brown patina* £1,000-1,500

Provenance: Morton & Eden, 13-14 December 2005, lot 636.

#84

ROMAN SCHOOL (mid 15th century)

Pietro Barbò (1417-1471), the future Pope Paul II, bronze foundation medal for the Palazzo Venezia, 1455, bust of the cardinal left, *rev.*, the Barbò arms surmounted by cardinal's hat, 34.5mm (Hill 737; Armand II, 31, 2; Pollard 233 = Kress 206), *an extremely fine contemporary cast with dark patina* £200-250



85



86

#85

CRISTOFORO DI GEREMIA (active 1456-1476)

Constantine the Great (AD 307-337), bronze medal, CAESAR IMPERATOR P P P ET SEMPER AVGSTVS VIR, laureate, draped and cuirassed bust right, *rev.*, CONCOR-DIA AVG S C, Constantine as Pax, joining hands with the Church as Concordia; signed on the ground line, CHRISTOPHORVS HIERIMIAE F, 72.4mm (Hill 755; Armand I, 31, 2; Pollard 241 = Kress 211), *plugged above portrait, a very fine contemporary cast* £4,000-5,000

Provenance: Morton & Eden, 27 June 2006, lot 377.

#86

CRISTOFORO DI GEREMIA (active 1456-1476)

Constantine the Great (AD 307-337), bronze medal, similar to the previous lot but with the artist's signature on the reverse removed from the groundline, 71.4mm (Hill 755; Armand I, 31, 2; Pollard 241 = Kress 211), *a very fine contemporary cast with brown patina* £2,000-3,000



87



88



89



#87

ATTRIBUTED TO CRISTOFORO DI GEREMIA

Guillaume d'Estouville (c. 1412-1483), Papal Chamberlain 1432, Cardinal 1439, Archbishop of Rouen 1453, Bishop of Ostia, 1461, bronze medal, G DESTOVELLA EPIS OSTI CAR ROTHO S R E CAM, bust right, rev., arms of Estouville surmounted by cardinal's hat, 47.2mm (Hill 757; Armand II, 40, 4; Pollard 243 = Kress 213), *an extremely fine contemporary cast with brown patina* £1,000-1,500

#88

ATTRIBUTED TO CRISTOFORO DI GEREMIA

Pope Paul II, Barbò, (1464-1471), oval bronze medal, bust of the Pope right wearing embroidered cope and large circular mors, rev., as the obverse, 44.3mm x 38mm (Hill 769), *pierced, an extremely fine contemporary cast* £400-600

#89

ATTRIBUTED TO CRISTOFORO DI GEREMIA

Pope Paul II, Barbò, (1464-1471), oval bronze medal, bust of the Pope right wearing embroidered cope and large circular mors, rev., Barbò coat of arms surmounted by Papal tiara and crossed keys, 44.2mm x 37.2mm (Hill 770), *pierced, a fine early cast* £150-200



90



91

#90

ROMAN SCHOOL (15th century)

Pope Paul II, Barbò, (1464-1471), oval bronze medal, marking the year of the Jubilee, 1470, bust right wearing papal tiara and cope fastened with mors, *rev.*, as the obverse; with guilloche border and surmounted by volute and palmette decoration, 84mm x 45mm (Hill 787; Armand III, 162, O), with brown patina, a very fine contemporary cast £1,000-1,500

Provenance: Morton & Eden, 11 December 2008, lot 255.

The obverse and reverse are cast from a mould made after the cornelian intaglio in the Museo degli Argenti, Florence, attributed to Giuliano di Scipione (E. Kris, *Meister und Meisterwerke der Steinschmiedekunst in der italienischen Renaissance*, Vienna, 1929, p. 34, pl. XIX, 66).

#91

ERMES FLAVIO DE BONIS, called LYSIPPUS THE YOUNGER (active c. 1470-1484)

Giovanni Alvise Toscani (c. 1450-1478), consistorial advocate, bronze medal, IOHANNES ALOISIVS TVSCANVS ADVOCATVS, bust left in round cap and gown, *rev.*, in four lines PREVENIT AETATEM INGENIVM PRECOX within laurel wreath, 73mm (Hill 812; Armand II, 28, 11; Pollard 253 = Kress 221; Bargello 179; Johnson/Martini 298-300; Morgenroth 82; L.A. Waldman, 'The Modern Lysippus: A Roman Quattrocento Medalist in Context', in Scher, S. (ed.), *Perspectives on the Renaissance Medal*, 2000, p. 100, fig. 5.11), some light graffiti on the reverse, a very fine contemporary cast, with dark brown patina £3,000-4,000

Provenance: Astarte VIII, 11 October 2001, lot 53; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 8.

Until recently the only clue to the identity of the medallist known as Lysippus the Younger was a document written by Raffaele Maffei da Volterra in 1506 in which he mentioned that Lysippus was a *nepos adolescens* ('young nephew' or 'grandson') of the Mantuan medallist Cristoforo di Geremia. Of the medals that have been given to him, only two are signature works - a medal of Giulio Marascha signed LYSIPPVS AMICO OPTIMO and a medal of Martinus Philethicus signed in Greek. All of them relate to men connected to the university in Rome or to the Papal Curia. Now, in an important article by Markus Wesche entitled 'Lysippus unveiled: A Renaissance Medallist in Rome and his Humanist Friends', *The Medal*/52, Spring 2008, pp. 4-13, a name has finally been put to him. Wesche noticed many similarities in the memorial medal to the 15 year old boy Alessandro Cinuzzi signed by Ermes Flavio de Bonis (Hill 220) and the assumed self-portrait medal of Lysippus (Hill 796; Scher, *Currency of Fame*, 36) and deduced that they were by the same artist.

Wesche mentions an anthology of poems written in honour of Cinuzzi (a Sienese page at the Riario court in Rome), published around 1474, with contributions by Flavio as well as other friends and admirers, including Giovanni Toscani, the subject of the present medal. As Wesche relates Cinuzzi's circle of friends 'is the so-called academy of the humanist Giulio Pomponio Leto Leto's academy was well-known as a sodomitical circle within the curia of Pope Paul II, and in 1468 the pope had acted against it, arresting some of its members'. The anthology consists of about forty-five pieces written by twenty authors and the introduction mentions Flavio as dedicating a bronze portrait to Cinuzzi's memory. The papal advocate Giovanni Alvise Toscani is the only contributor to the anthology of whom Flavio made medals and he was undoubtedly Flavio's most important sitter with no less than six medals dedicated to him with four different portraits (see also the following two lots).

Toscani, born in Milan, was a protégé of Francesco Sforza. In 1468 he went to Rome and became consistorial advocate, c.1473, and auditor general, 1477, under Sixtus IV. This is one of the two large medals of him, both with overtly egotistical reverse inscriptions. Here the legend is *His precociousness runs ahead of his age* and the other reads *Whether he is more outstanding as a jurist, orator, or poet is uncertain*. With his title as *Advocatus* the present medal must date to c. 1473-1477, when he was aged between twenty-three and twenty-seven.



92



93



94



95

#92

ERMES FLAVIO DE BONIS, called LYSIPPUS THE YOUNGER (active c. 1470-1484)

Giovanni Alvise Toscani (c. 1450-1478), consistorial advocate bronze medal, IOANNES ALOISIVS TVSCA AVDITOR CAM, bust left in round cap, rev., VICTA IAM NVRSIA FATIS AGITVR, Neptune in sea-car drawn by two capricorns, 42.5mm (Hill 811; Armand II, 28, 13; Kress 220; Waldman, 'The Modern Lysippus', *Perspectives on the Renaissance Medal*, 2000, p. 101, fig. 5.14), attempted piercing on obverse, a very fine contemporary cast with brown patina £700-1,000

Provenance: Hermann Vogel (1841-1917) collection, Sotheby's, 9 April 1992, lot 460; Morton & Eden, 27 June 2006, lot 380.

The reverse legend 'After having persuaded Norcia, now he is driven on by the Fates' suggests Toscani's involvement in diplomacy at Norcia, an episcopal see of the Papal States in Umbria.

#93

ERMES FLAVIO DE BONIS, called LYSIPPUS THE YOUNGER (active c. 1470-1484)

Giovanni Alvise Toscani (c. 1450-1478), consistorial advocate, bronze medal, laureate bust left, rev., Minerva standing left, flanked by L - P, 33.4mm (Hill 808; Armand II, 28, 14), pierced, a very fine early cast £150-200

#94

ATTRIBUTED TO GIOVANNI CANDIDA (c. 1445/1450-1499)

Maximilian I and Maria of Burgundy, bronze medal, probably for their marriage in 1477, MAXIMILIANVS DVX AVSTRIAE BVRGVNDI, bust of Maximilian right with long flowing hair, rev., MARIA DVX BVRGVNDIAE AVSTRIAE, bust of Maria left, hair falling down back, 44.8mm (Hill 830; Armand II, 80, 3), pierced, traces of silvering on obverse, scratches in reverse field, a very fine contemporary cast £1,000-1,500

Provenance: Morton & Eden 31, 11-12 June 2008, lot 410.

#95

ATTRIBUTED TO GIOVANNI CANDIDA (c. 1445/1450-1499)

Maximilian I and Maria of Burgundy, bronze medal, probably for their marriage in 1477, as previous lot, 44.2mm (Hill 830; Armand II, 80, 3), pierced, wear to high points, a fine contemporary cast £500-700



96



97

#96

ATTRIBUTED TO GIOVANNI CANDIDA (c. 1445/50-1499)

Robert Briçonnet (died 1497), président aux enquêtes, c. 1488, Archbishop of Rheims, 1493, bronze medal, ROB BRICONET PARLAMENTI INQUESTAR PRESID, bust right with short curly hair, wearing plain cap and robe with pleated front, *rev.*, in five lines: MARCET SINE ADVERSARIO VIR-TVS, 60.7mm (Hill 837; Armand II, 85, 7; Pollard 257 = Kress 228; Scher p. 122), *edge somewhat smoothed, a very fine old cast with dark brown patina* £300-400

Provenance: The Estate of John R. Gaines, 21 April 2005, lot 9.

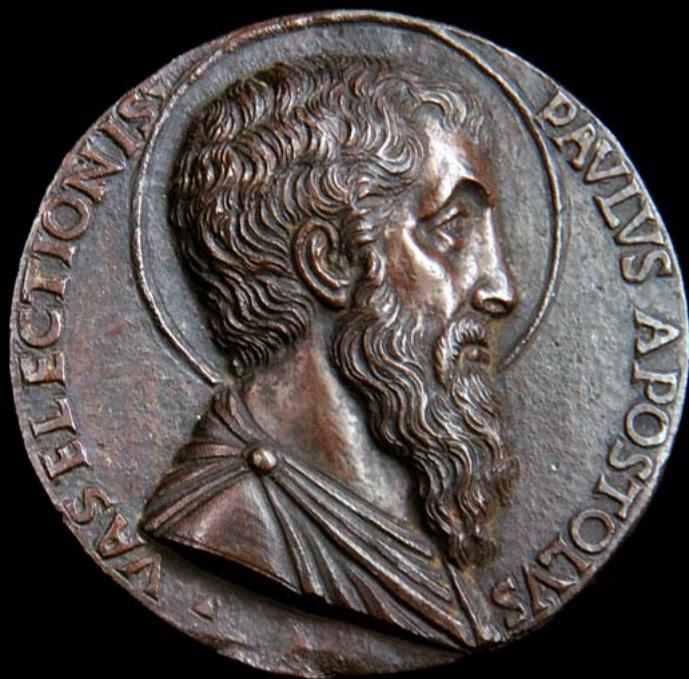
#97

ROMAN SCHOOL (15th century)

Domenico Grimani (1461-1523), Cardinal, 1493, bronze medal, tonsured bust left, *rev.*, Theology pointing to the sun, grasping the arm of Philosophy, 54mm (Hill 863; Armand I, 116, 7; Pollard 268 = Kress 236), *brown patina, a very fine contemporary cast* £600-800

Provenance: Morton & Eden, 11 December 2008, lot 256.

The medal was probably made in Rome to celebrate Grimani's appointment as cardinal in 1493. The same reverse appears on Grimani's medal by Camelio (Hill 443) and is a suggestion that Theology, inspired by God, can revitalise Philosophy.



98

#98

ROMAN SCHOOL (late 15th/early 16th century)

St Paul, large bronze medal, VAS ELECTIONIS PAVLVS APOSTOLVS, bust of St Paul right, rev., seven line inscription from Ps. 67: 27-28 within wreath, 89.5mm (Hill 902; Armand II, 7, 4; Pollard 273 = Kress 244), collector's number (49) in white on reverse, an extremely fine contemporary cast £1,000-1,500



99



100



101



#99

ROMAN SCHOOL (early 16th century)

Giuliano II de' Medici (1478-1516), Duke of Nemours, 1515, bronze medal, IVLIANVS MEDICES bust left wearing cap and robes, rev., a female figure (Florence?) reclining against a Medici shield, 86mm (Hill 881; Armand II, 94, 4, note; Pollard 276 = Kress 240), *tiny piercing outside border, a very fine early cast in high relief* £3,000-3,500

Provenance: Morton & Eden, 11 December 2008, lot 257.

The medal commemorates Giuliano being created a patrician of Rome in 1513 (for which smaller medals after the antique were made and distributed to the crowds, see following lots). The reverse alludes to his return to Florence in the previous year after the banishment imposed on the Medicis in 1494. The present piece is extremely similar to the example in the NGA Washington and may either be cast from it or share its model.

#100

ROMAN SCHOOL (early 16th century)

Giovanni de' Medici (1475-1521), Pope Leo X from 1513, bronze medal, bust right in cope, rev., Roma seated left holding a winged Victory, 33.5mm (Hill 885; Armand II, 113, 26), *a fine contemporary cast* £200-250

This and the following two medals relate to Leo X's accession to the papacy and the elevation of his brother Giuliano as a patrician of Rome in 1513.

#101

ROMAN SCHOOL (early 16th century)

Giuliano II de' Medici (1479-1516), bronze medal marking his citizenship of Rome in 1513, similar to previous lot but obverse legend reads MAGNVS IVLIANVS MEDICES, 33.6mm (Hill 887; Armand II, 94, 3; Pollard 277 var. = Kress 241 var.), *a fine contemporary cast* £200-250



102



103

#102

ROMAN SCHOOL (early 16th century)

Giuliano II de' Medici (1479-1516), bronze-gilt medal marking his citizenship of Rome in 1513, MAG IVLIANVS MEDICES, bare head left, rev., Roma seated left holding a winged Victory (as previous lot), 33.5mm (Hill 889; Pollard 277 = Kress 241), *twice pierced, gilding somewhat worn, a fine contemporary cast* £200-250

Provenance: Sotheby's Zurich, 27 May 1974, lot 158.

#103

FLORENTINE SCHOOL (1465-1469)

Cosimo de' Medici, il Vecchio (1389-1464), bronze medal, MAGNVS COSMVS MEDICES PPP, bust left in flat hat and plain coat, rev., PAX LIBERTAS QVE PVBICA - FLORENTIA, Florence seated left holding orb and triple olive branch, her chair placed on a yoke, 74.5mm (Hill 909; Armand II, 23, 3; Pollard 279 = Kress 245), *small piercing at top, a very fine early cast with brown patina* £1,500-2,000

The medal was made posthumously, between 1465 when Cosimo was granted the title *Pater Patriae* and 1469 when a variant medal was copied into an illuminated manuscript by Francesco del Chierico. A stucco specimen of the obverse is in the hands of Botticelli's *Portrait of a Young Man* in the Uffizi Gallery, Florence. As Hill and Pollard have pointed out, no original cast of the medal has been located.



104



105

#104

BERTOLDO DI GIOVANNI (c. 1430/1440-1491)

Frederick III (1413-1493), Holy Roman Emperor from 1452, bronze medal, 1469, FREDERICVS TERCIVS AVGSTVS ROMANORVM IMPERATOR SEMPER, bust left wearing hat and gown, *rev.*, the emperor, pope and cardinals on horseback on the Ponte Sant' Angelo; on the parapet, CXXII EQVITES CREAT KALEN-DI JANVARI MCCCCCLXIX, 55.8mm (Hill 912; Armand II, 39, 1; Pollard 283 = Kress 249; Bode p. 35), *pierced, a very fine contemporary cast with brown patina* £2,000-2,500

#105

BERTOLDO DI GIOVANNI (c. 1430/1440-1491)

Antonio Graziadei (died 1491), Venetian friar, theologian, astrologer, orator and agent for emperor Maximilian and Pope Sixtus IV, bronze medal, ANTONIVS GRATIA DEI CAESAREVS ORATOR MORTALIVM CVRA, bust right wearing cap, *rev.*, VOLENTEM DVCNT NOLENTEM TRAHVNT, triumphal car drawn right by a lion ridden by torch bearer, the car containing Mercury surrounded by nine Muses and other figures; above, Luna and Sol, 60.5mm (Hill 913; Armand I, 106, 2; Pollard 285 = Kress 250; Bode p. 25), *edge filed, a very fine early, possibly contemporary, cast with dark patina* £1,500-2,000

Provenance: 'Property of a late Collector', Sotheby's, 12 June 1974, lot 123; Morton & Eden, 27 June 2006, lot 381.



106



107

#106

BERTOLDO DI GIOVANNI (c. 1430/1440-1491)

The Pazzi Conspiracy (1478), bronze medal, bust of Lorenzo de' Medici above the high altar of the Duomo with the Pazzi conspirators attacking him in the foreground, rev., bust of Giuliano I de' Medici above the high altar with his murder taking place in the foreground, 63mm (Hill 915; Armand I, 59, 1; Pollard 286 = Kress 252; Bode p. 26), *a very fine early cast with brown patina* £600-800

Provenance: Morton & Eden, 11-12 June 2008, lot 412.

This famous medal was conceived within months of the attack by the Pazzi faction on Lorenzo and Giuliano de' Medici, when Lorenzo was wounded and Giuliano murdered. The attack took place during Sunday mass in the Duomo on 26 April 1478. The medals were cast by Andrea Guacialotti from a model by Bertoldo. It is recorded that four specimens were shown to Lorenzo de' Medici by Guacialotti on 11 September 1478.

#107

BERTOLDO DI GIOVANNI (c. 1430/1440-1491)

The Pazzi Conspiracy (1478), bronze medal, similar to the previous lot, 63.6mm (Hill 915; Armand I, 59, 1; Pollard 286-287; Bode p. 26), *a fine early cast with dark reddish brown patina* £500-700

Provenance: Spink, 24 January 2008, lot 122.



108



109

#108

NICCOLÒ DI FORZORE SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Antonio Geraldini of Amelia (1457-1488), bronze medal, ANTONIVS GERALDINVS PONTIFICIVS LOGOTHETA FASTORVM VATES, bust right wearing close-fitting cap, *rev.*, RELIGIO SANCTA, an allegorical figure of Religion holding a cornucopia and swinging a censer; signed below, OP NI FO SP FL, 66.3mm (Hill 924; Armand I, 84, 2), *pierced, the fields smoothed and edge filed, a very fine old cast with brown patina* £1,500-2,000

Provenance: Spink, 24 January 2008, lot 123.

Antonio Geraldini was crowned poet-laureate in 1479 and made protonotary (logotheta) to Innocent VIII. The figure of Religion seems to be adopted from the figure of Pax on the reverse of two medals of the pope attributed to Spinelli (as Hill 927 and 928). The medal is of importance in that it is a signature work of the artist; of the large number of medals attributed to Fiorentino, only five are signed, and Hill noted only two examples of the present medal (in Florence and Turin).

#109

ATTRIBUTED TO NICCOLÒ SPINELLI, called FIORENTINO (1430-1514)

Girolamo Ridolfi da San Giminiano (1465-1526), bronze medal, HIE DE SANCTO GEMINIANO S APS (Girolamo of San Giminiano, apostolic scriptor), bust left wearing cap and plain gown, *rev.*, GEMINIO DICATVM (Dedicated to Geminiano), Pegasus springing to right, 51mm (Hill 940; Armand II, 52, 22 and III, 173, 1; Bargello 232; Scher 43), *twice pierced, some wear to the reverse but otherwise an extremely fine contemporary cast of very high quality, with brown patina* £10,000-15,000

Provenance: The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 10.

This belongs to a group of medals attributed on stylistic grounds to Fiorentino, connected with Rome and made c.1480-1486, and includes three medals of Pope Innocent VIII. Pollard, in *Currency of Fame*, records that Girolamo was a son of Lodovico Ridolfi of San Giminiano. In 1477 he was living in Rome and by the mid 1480s had been appointed apostolic scriptor (secretary). Pope Julius II later named him consistorial advocate. The reverse inscription dedicates the medal to the city's patron saint, St. Geminianus who, when the city was under attack by Attila the Hun, miraculously appeared to Attila in a vision and prevented the city's destruction.



110



#110

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Giovanni Pico della Mirandola (1463-1494), humanist and philosopher, bronze medal, IOANNES PICVS MIRANDVLENSIS, bust right with long hair, wearing cuirass adorned with winged mask, *rev.*, the Three Graces named as PVLCHRITVDO AMOR and VOLVPTAS (Beauty, Love, Pleasure), 85.7mm (Hill 998B; Armand I, 86, 9; Pollard 314 = Kress 277; Middeldorf/Stiebral XVIII, *this piece*), *pierced, a very fine contemporary cast with light brown patina, the portrait in high relief and of exceptional quality* £80,000-120,000

Provenance: Sotheby's Zurich, 27 May 1974, lot 48; Morton & Eden, 14 June 2007, lot 568.

The existence of this exceptional and contemporary example disproves Hill's comment that the medal 'apparently only exists in after-casts' and Pollard, in describing the Washington specimen, makes mention of the present medal.

Apart from Marsilio Ficino, Giovanni Pico della Mirandola is considered to be the best known philosopher of the Italian Renaissance. He was the son of Gianfrancesco Pico, count of Concordia who died while Pico was still a child; his mother, Giulia Boiardo, guided him towards his career as a philosopher.

In 1486, Pico, at the age of twenty-three, published his *Conclusiones*. Its nine hundred theses, assembled from Christian, Jewish, Moslem and pagan sources, led to Papal disfavour, which Pico compounded by his hastily published *Apologia* which he dedicated to Lorenzo de' Medici. Pico fled to France, where he was briefly imprisoned, before being brought back to Florence under the protection of Lorenzo. Shortly thereafter he created scandal by abducting a young married woman.

In Florence, despite the difference of many of his views, he was one of the group of neo-Platonic philosophers avidly supported by Lorenzo de' Medici. The group included Ficino (of whom, though not a student, Pico was a follower) and Poliziano and both sat for medals attributed to Fiorentino or his school. Pico later became a follower of Savonarola, and died aged 31 (some have said by poison) on 17 November 1494, the day Charles VIII entered the city, Medici Florence fell to the French, and what remained of Lorenzo's enlightenment faded.

In Scher, *Currency of Fame* (p. 132), Pollard is unstinting in his praise of Fiorentino: 'Niccolò is the most powerful portrait maker of the Italian Renaissance medallists. His effigies are bolder in scale, more varied, more bluntly realistic, and more personal than anything produced earlier.' Fiorentino's portrait of Pico fulfills all these criteria reflecting what some have said of the sitter, that he was the 'ideal man, whose physical beauty reflected his inner harmony.' Hill dated the medal to 1489-1490, but Pollard (2007) dates it to 1484-1485. He commented that the reverse marked the first use of the Three Graces on a Florentine medal, being later used on five other medals attributed to Fiorentino, the most important being the marriage medal of Giovanna degli Albizzi (c. 1486).

The somewhat naïve handling of the reverse is fully consistent with Fiorentino's output. The model for the Three Graces is thought to be a classical prototype, the original of which has yet to be identified. Pollard noted that the identification of the Graces as Beauty, Love and Pleasure is taken from Ficino's triadic philosophy of love in *De Amore*, which Pico later criticized. But clearly Pico later came round to the same conclusion that 'Pleasure was the highest good of the Platonist.....Love is passion (Voluptas) aroused by beauty.'



111

#111

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Roberto di Dante Castiglione (born c. 1464), bronze medal (c. 1492), ROBERTVS DANTIS CASTELLIONEN-SIS FLOREN, bust left, aged 28, *rev.*, ISPERO IN DEO, Hope standing in attitude of prayer, gazing up at the sun; across field, AN XXVIII, 68mm (Hill 964; Armand I, 94, 5), *edge and small area on the reverse filed down, otherwise a very fine contemporary cast in high relief and with brown patina* £3,000-4,000

Provenance: Morton & Eden, 11-12 June 2008, lot 413.



112



113

#112

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Alessandro di Gino Vecchietti (1472-1532), bronze medal, c. 1498, ALESSANDRO DI GINO VECCHIETTI, bust right, aged 26, bust right wearing cap with back flap turned up; below, ANNI 26, *rev.*, Fortune, nude, on a dolphin, holding up a billowing sail, a radiant sun head in the sea before her; behind, an ermine holding a scroll inscribed PRIVS MORI QVAE TVRPARI, 76.5mm (Hill 1027; Armand I, 99, 4), *a very fine old cast in high relief* £700-1,000

#113

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Girolamo Savonarola (1452-1498), Dominican theologian and preacher, bronze medal, bust left in habit with hood raised, *rev.*, a hand issuing from clouds holding a dagger over the city of Florence, 59.5mm (Hill 1076; Armand I, 105; Bargello 271), *pierced, the obverse with traces of gilding, a fine early cast* £600-800

The reverse illustrates Savonarola's dream with the sword of God representing the French invasion of Florence that he prophesied.



114



115

#114

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

Fra Alberto Belli (c. 1440-1482), lawyer and teacher of canon law, bronze medal, bust left in habit with hood raised, *rev.*, standing figure of Faith, 56mm (Hill 959; Armand I, 85, 5; Pollard 303 = Kress 265), *sometime cleaned, a very fine early cast* £600-800

#115

ATTRIBUTED TO NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO (1430-1514)

John Kendal, Knight of the Order of St. John of Jerusalem, bronze medal, 1480, bust right wearing the cross of the Knights of St. John, *rev.*, the arms of Kendal, 55mm (Hill 934; Armand II, 82, 11; Bargello 230; MI I, 17, 3), *has been gilt, a fine old cast, worn on the reverse* £600-800

The importance of this medal is that it is the first to depict an Englishman. In the obverse inscription John Kendal is named as Turcopolier, a position he held between 1477 and 1489 as English commander of the infantry and cavalry raised locally for the defence of Rhodes. The reverse legend records that it was made at the time of the Turkish siege of Rhodes in 1480.



116



117



118



119



#116

FOLLOWER OF NICCOLÒ SPINELLI, called NICCOLÒ FIORENTINO

Giovanni Gaddi, prior of Florence, died 1485, bronze medal, bust left, with incised inscription IOANNES DE GHADDIS, *rev.*, hooded falcon standing on laurel tree, looking up at scroll incised TANT QVE IE VIVRAI, 90mm (Hill 1084c, *this piece*; Armand I, 96, 1), *an extremely fine old cast, finely chased and in high relief, with brown patina* £1,500-2,000

Provenance: Baron C.A. de Cosson collection, Sotheby's, 19 March 1951, lot 175 (illustrated); Bank Leu 74, 19 October 1998, lot 733.

#117

FLORENTINE SCHOOL (late 15th/early 16th century)

Giovanni Boccaccio (1313-1375), uniface bronze fragment of a medal, bust of Boccaccio right wearing hood, 66mm x 60mm (cf. Rizzini 427), *hole drilled in reverse, a fine early cast with green patina* £200-300

Provenance: Spink, 24 January 2008, lot 133 (gesso now removed).

#118

FLORENTINE SCHOOL (late 15th/early 16th century)

Giovanni Boccaccio (1313-1375), uniface bronze medal, IOHES BOCAT-IVS FLORE, bust left wearing hood and laurel wreath, 55.5mm (cf. Hill 1093; Armand II, 12, 8; Bargello 276; Börner 409), *a very fine old cast* £200-300

#119

ITALIAN (16th century)

Matthias Corvinus (1443-1490), King of Hungary from 1458, uniface bronze restitution medal, MATHIAS REX HUNGARIAE, bust right wearing oak wreath, 84mm (Hill 1281; Armand II, 81, 7; Pollard 569 = Kress 492), *twice pierced, a very fine early cast* £600-800

Provenance: Sotheby's Zurich, 27 May 1974, lot 205; Morton & Eden, 27 June 2006, lot 383.

#120

PISANELLO/MATTEO DE' PASTI/BELLINI

Vittorino da Feltre, uniface bronze medal by Pisanello, 64.5mm (cf. Hill 38); **Sigismondo Pandolfo Malatesta**, uniface bronze medal attributed to de' Pasti, 87.5mm (Hill 190), *both late casts*; **Sultan Muhammad II**, bronze medal by Bellini, bust left, *rev.*, three crowns, 93mm (Hill 432), *a late 19th century electrotype copy by Ready (3)* £200-300

#121

MELIOLI/ROMAN SCHOOL

Francesco II Gonzaga (1466-1519), bronze medal by Bartolomeo Melioli, bust right, *rev.*, Prudence standing between fire and water, 69.5mm (Hill 196); **Domenico Grimani (1461-1523)**, bronze medal, Roman School, bust left, *rev.*, Theology and Philosophy, 52.3mm (Hill 863), *the second pierced, old casts (2)* £200-300

#122

LEONE LEONI (c. 1509-1590)

Andrea Doria (1466-1560), Genoese admiral and statesman, bronze medal, c. 1541, ANDREAS DORIA, bust of Andrea Doria as Neptune, with trident at shoulder, *rev.*, galley rowed to right; in the sea below, two men (probably Doria and Leoni) in a rowing boat; from a rock, a fisherman casts his line, 42.5mm (Attwood 5; Armand I, 164, 9; Pollard 490 = Kress 431; Bargello 712), *a very fine contemporary cast, brown patina* £600-800

This and the following medal were made on Leoni's release from the Papal galleys to which he had been condemned for his murderous attack on the Pope's jeweller Pellegrino de Leuti. His release came about through the intercession of Andrea Doria. For Leoni's plaque which relates to these medals see lot 19.

#123

LEONE LEONI (c. 1509-1590)

Andrea Doria (1466-1560), Genoese admiral and statesman, bronze medal, c. 1541, ANDREAS DORIA, bust of Andrea Doria as Neptune, with trident at shoulder, wearing the order of the Golden Fleece, *rev.*, draped bust of Leone Leoni right in a circle of shackles and chains, 43mm (Attwood 8; Armand I, 164, 8; Pollard 489 = Kress 430; Bargello 711), *a very fine contemporary cast with brown patina* £700-1,000

Provenance: Spink, 24 January 2008, lot 137.



124



125

#124

LEONE LEONI (c. 1509-1590)

Martin de Hanna (1473-1553), bronze medal, MARTINVS DE HANNA, bust right wearing gown, rev., SPES MEA IN DEO EST (My hope is in God), draped figure of Hope standing right, raising her hands to rays issuing from clouds; signed below, LEO, 70.5mm (Attwood 11; Armand I, 165, 13; Bargello 715; Panvini Rosati 176; Johnson/Martini 2264-6; Toderi/Vannel 41; Scher 49; Börner 736), *slight wear on the high points but an extremely fine contemporary cast, with the guidance lines for the inscriptions on the original model still visible and with dark brown patina* £6,000-8,000

Provenance: Peter Tillou; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 12.

As Attwood relates, Martin de Hanna was a wealthy Flemish merchant who settled in Venice and, in December 1538, purchased a palace on the Grand Canal adorned with frescoes by Pordenone. He was granted Venetian citizenship in 1545. Leoni, generally considered the most celebrated sixteenth century Italian medallist, visited Venice in 1544 and was probably introduced to Martin de Hanna by Titian. He was again in Venice in 1546 and he could have produced this and the other medals of the Hanna family in either year. Hill (in *A Guide to the Exhibition of Medals of the Renaissance in the British Museum*, London, 1923, p. 47 and fig. 55) wrote that 'the modelling of the face (of Martin de Hanna) is surpassed by nothing else from the artist's hand.'

#125

LEONE LEONI (c. 1509-1590)

Martin de Hanna (1473-1553), bronze medal, similar to previous lot, 68.3mm (Attwood 11; Armand I, 165, 13; Bargello 715; Panvini Rosati 176; Johnson/Martini 2264-6; Toderi/Vannel 41; Scher 49; Börner 736), *pierced and cast from a pierced example, some scratches, a fine early cast* £500-700

Provenance: Spink's, 16 March 1983, lot 597; Sir Timothy Clifford collection, Christie's/Spink, 21 May 1996, lot 122.



126

#126

LEONE LEONI (c. 1509-1590)

Antoine Perrenot de Granvelle (1517-1586), as Bishop of Arras, silver medal, c. 1549, ANT PERRENOT EPI ATREBATEN, bust to left wearing gown; incised on truncation, LEO, rev., Aeneas steering his ship through a tempest, thunderbolts and hail stones raining down from above and with a man rowing a small boat in the foreground; DVRATE inscribed on a banner below, 65mm (Attwood 33; Armand I, 166, 19; Middeldorf/Stiebral LV, *this piece*), *a very fine contemporary cast*

£15,000-20,000

Provenance: 'The Property of a Late Collector', Sotheby's, 12 June 1974, lot 257; Morton & Eden, 14 June 2007, lot 569.

The reverse scene of this very rare medal is taken from Virgil's *Aeneid* and the word *Durate* (endure) is part of Aeneas' exhortation to his men (*Aeneid*, i, 207). The important Netherlandish medallist Jacques Jonghelinck, who studied under Leoni in Milan, employed a version of it in a series of medals of Granvelle made in the early 1560s.



127

#127

LEONE LEONI (c. 1509-1590)

Antoine Perrenot de Granvelle (1517-1586), as Bishop of Arras, lead medal, similar to previous lot, 65.5mm (Attwood 33; Arm I, 166, 19), *a very fine old cast*

£300-500



128

#128

LEONE LEONI (c. 1509-1590)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, uniface bronze medal, IMP CAES CAROLVS V AVG, laureate and bearded bust right wearing cuirass and mantle, with the Order of the Golden Fleece around neck and eagle on orb before, 85.9mm (Bernhart 176, *this piece illustrated*; Toderi/Vannel 77, *this piece illustrated*), pierced, the reverse with sharp intaglio impression and casting sprue, and inked collector's number '3313', a very fine contemporary cast with light brown patina £6,000-8,000

Provenance: Lanna collection, R. Lepke, Berlin, 16 May 1911, lot 625; Maurice Faure collection, Hamburger, Frankfurt, 22 September 1913, lot 495; Arthur Graf Enzenberg collection, Hess, Lucerne, March 1935, lot 166; Morton & Eden, 27 June 2006, lot 384.

Toderi and Vannel suggest that the medal was probably made around 1554 when Leoni and his son Pompeo were working in Milan on the monumental sculpture of *Charles V and the Fury* (1551-1554), now in the Prado. The portrait was used later by Pompeo in three medals (Toderi/Vannel 117-119).



129

130

#129

LEONE LEONI (c. 1509-1590)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, bronze medal, laureate and cuirassed bust right, rev., the Tiber seated, pouring water from an urn, 35.6mm (Armand I, 16, 2; Bernhart 161; Lanna 630), plugged, a fine old cast £150-200

#130

LEONE LEONI (c. 1509-1590)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, bronze medal, bust right wearing cap and gown, rev., Hygeia feeding serpent on altar set between columns, 50.5mm (Attwood 21; Armand II, 181, 6; Toderi/Vannel 38; Bernhart 181), a very fine old cast £200-300

Provenance: Cyril Humphris collection, Sotheby's, 3-4 October 1996, lot 90; Morton & Eden, 27 June 2006, lot 385.



131



#131

LEONE LEONI (c. 1509-1590)

Isabella of Portugal (1503-1539), wife of Charles V, silver medal, DIVA ISABELLA AVGSTA CAROLI V VX (The divine Isabella, wife of Charles V), half-length three-quarter facing bust, wearing an embroidered gown, pendant jewel, and with an elaborately braided coiffure, rev., HAS HABET ET SVPERAT (She has these and surpasses them), the Three Graces attended by two amoretti to left and right, a basket of fruit and overturned water jar on the ground, 124.31g, 75 mm (Attwood 28; Armand I, 168, 25; Middeldorf/Stiebral LVI, *this piece*), a very fine contemporary cast of high quality, extremely rare in silver

£25,000-30,000

Provenance: 'The Property of a late Collector', Sotheby's, 12 June 1974, lot 201.

While in Brussels in 1549, Charles V commissioned two gold medals from Leoni; one of himself, the other of Isabella of Portugal, his wife and the mother of the future Philip II, who had died a decade earlier (a number of references erroneously give the date of her death as 1536). The gold examples have been lost but Attwood (p. 101) cites in Madrid, a 'fine silver example' of the medal of Charles V (Cano, M., Leone e Pompeo Leoni, medallistas de la casa de Austria, Urrea 1994, pp. 162-201).

The prototype for the portrait would appear to have been a struck medal (now lost) of Isabella by Leoni, which he mentions in a letter of 1548, and there cites as that portrait's source, 'If I have made it from Titian it is because His Majesty commanded it thus'. But, like Leoni, Titian had never seen the empress, and so yet another painting must have been supplied by the Emperor as the ultimate model. Charles must have found the image to his liking for it is virtually identical to that on a double-sided sardonyx cameo (Metropolitan Museum of Art, New York) cut by Leoni and mentioned in letters by him in 1550. The portrait, truncated, was also copied on medals by Leoni's former assistant, Jacques Jonghelinck.

The elegant reverse of the Three Graces recalls the same antique source as that used earlier by Fiorentino on his medal of Giovanni Pico della Mirandola (see lot 110), as well as by Leoni's contemporary Danese Cattaneo, on his medal of Elisabetta Quirini (see lot 150).

In his medals of the imperial family, Attwood (p. 88) sees Leoni as setting the standard 'both in their scale, their diameters being about seventy millimetres and their sculptural reverses' to which Jacopo da Trezzo aspired in 'his medals of other family members, such as Philip II and his wife Mary Tudor' (see lots 136-1398).



132



133

#132

STYLE OF LEONE LEONI

Gianfrancesco Trivulzio (1509-1573), bronze medal, IO FRAN TRI MAR VIG CO MVSO AC VAL REN ET STOSA D, bust to right, wearing cuirass and mantle; on truncation, AET 39 (aged 39), rev., FVI SVM ET ERO (I was, I am and I will be), a nude figure of Fortune, holding billowing drapery, standing on a dolphin, passing over the sea, in which figures are drowning; above and below, the four winds, 59mm (Attwood 146; Armand II, 302, 13 bis; Scher 53; Pollard 412 = Kress 360a; Molinari 33; Bargello 432; Börner 681), *pierced, a very fine contemporary cast of high quality, with dark brown patina* £3,000-4,000

Provenance: Morton & Eden, 27 June 2006, lot 386.

Gianfrancesco Trivulzio is named on the medal as Marquis of Vigevano, Count of Mesocco and Lord of Rheinwald and Stoss. He was accused of poisoning Francesco II Sforza. His age dates the medal to c. 1548. His wealth was confiscated but later returned by Charles V. According to Pollard the medal 'is reasonably attributed to Galeotti on the grounds of style and imaginative quality'. But in the late 1540s Galeotti was in Paris and his earliest medals seem to date from around 1552. Attwood states 'it is not impossible that it is instead by Leone Leoni.'

#133

STYLE OF LEONE LEONI

Gianfrancesco Trivulzio (1509-1573), bronze medal, similar to the previous lot, 59mm (Attwood 146; Armand II, 302, 13 bis; Scher 53; Pollard 412 = Kress 360a; Molinari 33; Bargello 432; Börner 681), *a very fine contemporary cast with brown patina* £1,500-2,000

Provenance: Sir Timothy Clifford collection, Christie/Spink, 21 May 1996, lot 90; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 18.



134



135

#134

STYLE OF LEONE LEONI

Gianfrancesco Trivulzio (1509-1573), bronze medal, similar to previous lot, 59mm (Attwood 146; Armand II, 302, 13 bis; Scher 53; Pollard 412 = Kress 360a; Molinari 33; Bargello 432; Börner 681), *a very fine contemporary cast with light brown patina* £1,500-2,000

#135

STYLE OF LEONE LEONI

Gianfrancesco Trivulzio (1509-1573), bronze medal, similar to previous lot, 59mm (Attwood 146; Armand II, 302, 13 bis; Scher 53; Pollard 412 = Kress 360a; Molinari 33; Bargello 432; Börner 681), *a very fine contemporary cast with dark brown patina, very slightly warped* £1,000-1,500



136 (enlarged twice actual size)





136

#136

JACOPO NIZZOLA DA TREZZO (c. 1514-1589)

Mary Tudor (1516-1558), Queen of England, 1553-1558, gold medal, MARIA I REG ANGL FRANC ET HIB FIDEI DEFENSATRIX (Mary I, Queen of England, France and Ireland, Defender of the Faith), bust left, wearing an ornately embroidered gown, a brooch with pendant pearl at the breast, and a cap adorned with jewels, with a veil falling down the back; below, signed IAC TREZ, *rev.*, CECIS VISVS TIMIDIS QVIES (Sight to the blind, tranquility to the fearful), a figure of Peace, wearing antique drapery and a radiate crown, seated on a throne facing three-quarters right, holding palm and olive branches in her raised right hand and, in her left, a flaming torch with which she sets fire to a pile of arms and armour laid out before her; below the throne are a cube with two clasped hands on one of its sides and a pair of scales (symbolizing Stability, Unity and Justice); to the left, a group of suppliant figures is beset by storms; to the right are other figures and a round temple; above, rays issuing from a cloud; in the foreground, a river, 67.7mm, 151.80g (Attwood 80a; Scher 54 (both describing the British Museum gold example with a diameter of 69 mm and weight of 183.48g); MI I, 72, 20; Armand I, 241, 3; van Loon I, 10; Bargello 725 (silver, 67.5mm); Middeldorf & Steibrall pl. 72 (silver, 68mm, ex Chigi collection); Attwood 80b (silver, 66mm, British Museum); Börner 776 (bronze, 67.5mm), with a black inventory number R2463 inked on the reverse, some field scratches but a superb contemporary cast, one of only two known in gold

£200,000-300,000

Provenance: The late Baroness Batsheva de Rothschild collection, Christie's, 14th December 2000, lot 36; the inventory number R2463 on the reverse may relate to the Nazi requisitions of 1940-1. Batsheva de Rothschild may have acquired the medal by inheritance and its previous owner was most probably Baron Alphonse de Rothscild (1827-1905) who, it has been suggested, bought it in a lot of twenty-two works of art from the Viennese Habsburgs; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 11; exhibited alongside the other known gold medal of Mary Tudor at the exhibition *Renaissance Faces*, The National Gallery, London, 15 October 2008-18 January 2009, exhibition catalogue p. 284, 98.

Conventionally known as the 'State of England' medal, this was undoubtedly da Trezzo's masterpiece (Attwood, in *Currency of Fame*, called it 'the most spectacular of da Trezzo's medals'). It was commissioned by Philip in the year of his marriage to Mary and was produced by da Trezzo in London in late 1554. The Queen's bust shows many affinities to Mary's painted portrait by Antonis Mor, commissioned by Charles V and completed in November-December 1554 (see Strong, R., *Tudor and Jacobean Portraits*, I, pp. 209-212, II, pl. 415). In Mor's painting Mary is shown in three-quarter view but in both the painting and the medal she wears the same pendant jewel, likely to be the one sent to her by Philip in June 1554, before their marriage. That jewel has been described as 'a great diamond with large pearl pendant, one of the most beautiful pieces ever seen in the world' (Hume, M., *Two English Queens and Philip*, London, 1908, quoted in Strong, *op. cit.*, p. 212). Da Trezzo's actual presence in London in late 1554 suggests that both painter and medallist may have attended the same sitting by the queen. The two artists evidently knew each other and Mor subsequently painted da Trezzo's portrait (see Attwood p. 114, fig. 31).

The reverse symbolises the peaceful state of the kingdom and the figure of Peace is said to bear the features of Mary herself. Peace setting fire to arms ultimately derives from Roman coinage and had been used by Cellini in his 1534 medal of Pope Clement VII (Attwood p. 317, fig. 48).

Any 16th Century gold medal of this stature is a great rarity. The example in the British Museum is thought to have a Spanish provenance and may be one of the pieces sent to Spain by Philip himself. It was lot 184 in Sotheby's sale of 19 July 1864, when offered as the property of Lt. Gen. John Drummond of Dymock, Gloucestershire, and it re-appeared at Sotheby's as lot 2 in the sale of coins and medals belonging to Reginald Huth, 8 April 1927. Here it was acquired for the record price of £480 by the Worshipful Company of Goldsmiths and subsequently donated to the British Museum. The present example, the only other known in gold, is lighter by some 30g and is very slightly smaller although the quality of the chasing and the manner in which the fields are tooled and the edges cross-filed are virtually identical. In the 'Renaissance Faces' catalogue, Luke Syson has written: 'The two surviving gold specimens were probably intended for Philip himself for his father [Charles V], or indeed for Mary. Even the powerful Granvelle only merited a silver cast....'



137



138

#137

JACOPO NIZZOLA DA TREZZO (c. 1514-1589)

Mary Tudor (1516-1558), Queen of England, 1553-1558, bronze medal, of the same type as the previous lot, 66.3mm (Attwood 80; Armand I, 241, 3), pierced, an extremely fine early cast, finely chased, with light brown patina

£1,000-1,500

#138

JACOPO NIZZOLA DA TREZZO (c. 1514-1589)

Mary Tudor (1516-1558), Queen of England, 1553-1558, lead medal, similar to previous lot, 68mm (Attwood 80; Armand I, 241, 3), a fine contemporary cast with little or no chasing

£400-600



#139

JACOPO NIZZOLA DA TREZZO (c. 1514-1589)

Philip II of Spain (1556-1598), silver medal commemorating the Spanish conquest of America, PHILIPPVS II D G HISP REX, bust right; incised below, IAC TRICI F, rev., SIC ERAT IN FATIS (Thus it was decreed by the fates), two hands attaching a globe to a yoke, 30.2mm (Attwood 95; Armand I, 242, 6; MI I, 148, 118; van Loon I, 387), *finely chased, an extremely fine contemporary cast* £1,500-2,000

Provenance: Prince de Ligne collection, Sotheby's, 17 June 1976, lot 551; Numismatica Genevensis 5, 2-3 December 2008, lot 690.

The unusual form of the artist's signature has made some authorities doubt that it is the work of Trezzo himself and might rather be a Dutch piece relating to the defeat of the Spanish Armada in 1588. However Attwood notes its presence among the 270 medals placed in the tabernacle of S. Lorenzo, for which Trezzo is known to have been paid thirty-eight ducats.

#140

JACOPO NIZZOLA DA TREZZO (c. 1514-1589)

Philip II of Spain (1556-1598), bronze medal commemorating the Spanish conquest of America, similar to previous lot, 30.7mm (Attwood 95; Armand I, 242, 6; MI I, 148, 118; van Loon I, 387), *pierced, a fine contemporary cast* £150-200

#141

POMPEO LEONI (c. 1533-1608)

Don Carlos of Spain (1545-1568), son of Philip II, oval uniface medal (1559), bust left, aged 14, in armour and mantle, 39.7mm x 33.6mm, *expertly plugged, bust hollowed on reverse, a very fine contemporary cast* £400-600

This forms the reverse of a medal depicting Philip II on the obverse (as Toderi/Vannel 125).

#142

POMPEO LEONI (c. 1533-1608)

Ercole II d'Este (1508-1588), fourth Duke of Ferrara, bronze medal (1554), bust left, rev., Patience chained to a rock, 67.8mm (Attwood 115; Armand I, 250, 5; Pollard 514= Kress 446; Toderi/Vannel 124), *pierced, a fine old cast with dark patina* £200-300

Provenance: Cyril Humphris collection, Sotheby's, 3 October 1996, lot 105 part.



143



144

#143

POMPEO LEONI (c. 1533-1608)

Ercole II d'Este (1508-1588), fourth Duke of Ferrara, bronze medal (1554), as previous lot and cast from the same model, 67.8mm (Attwood 115; Armand I, 250, 5; Pollard 514= Kress 446; Toderi/Vannel 124), *pierced, a fine old cast without patina* £150-200

Provenance: Cyril Humphris collection, Sotheby's, 3 October 1996, lot 105 part.

#144

ANTEO LOTELLO (active 1570s)

Margaret of France (1523-1574), wife of Emanuele Filiberto, Duke of Savoy, bronze memorial medal (1574), MARGARETA A FRANCIA EMAN PHIL ALLOB DUCIS CONIVX, bust left wearing gown with high collar and veil, *rev.*, DIV POST FATA NITESCET, a sarcophagus bearing four wreaths beneath a ring of stars; an indistinct inscription on the two facing sides of the sarcophagus below which are two olive branches; below, traces of a signature ANT, 47mm (Armand II, 224, 11 and III, 130, B; Toderi/Vannel 175; cf. Attwood 131, a uniface example in the British Museum), *pierced, a fine contemporary cast with brown patina* £300-400

Provenance: The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 15.



145



146



147

#145

ANTEO LOTELLO (active 1570s)

Henry of Valois, Henry III of France (1574-1589) and King of Poland (1573-74), bronze medal, on the Catholic League's victories in Bergerac in the 6th Huguenot War (summer 1577), bust left, rev., battle scene with knight on horseback and infantrymen; *in ex., ANTEO FECIT*, 46.8mm (Börner 799; Attwood p. 143), *with weakness by signature, a very fine contemporary cast* £400-600

Provenance: Morton & Eden, 11 December 2008, lot 267.

#146

NORTH ITALIAN (16th century)

Giambattista Castaldi (1493-c. 1562), general and count of Piadena and Cassano, bronze medal, bearded bust right, rev., Castaldi raising Bellona, 51mm (Attwood 171; Armand II, 163, 4), *pierced, a fine contemporary cast* £400-500

Provenance: Morton & Eden, 27 June 2006, lot 389.

#147

NORTH ITALIAN (16th century)

Francisco de Moncada (born 1568/1569), Prince of Paternò and Duke of Montalto, bronze medal, 1585, armoured bust left, aged 16, rev., woman holding yoke and cornucopiae, 45mm (Attwood 201; Armand II, 277, 2), *a very fine early cast* £400-600

Provenance: Morton & Eden, 27 June 2006, lot 391.



148



149

#148

DANESE CATTANEO (c. 1512-1572)

Pietro Maria Rossi (died 1547), Count of San Secondo from 1521, bronze medal, PETRVS MAR R S SECVDI C, bust left in armour, wearing the Order of St. Michael, rev., AVT TE CAPIA AVT MORIAR, Rossi, dressed in armour, chasing Fortune, 52.5mm (Armand II, 18, 2 and III, 233, I; Toderi/Vannel 644), *a very fine contemporary cast of high quality, with light brown patina* £7,000-10,000

Provenance: 'Property of a late Collector', Sotheby's, 12 June 1974, lot 135; Morton & Eden, 27 June 2006, lot 372.

Pietro Maria Rossi was a military man, married in 1523 to Camilla Gonzaga, the niece of Francesco II Gonzaga. The celebrated painting of *Camilla Gonzaga and her three sons* by Parmigianino is in the Prado, Madrid.

#149

DANESE CATTANEO (c. 1512-1572)

Giovanni de' Medici, delle Bande Nere (1498-1526) Florentine military commander, bronze medal (1546), GIOVANNI DE MEDICI, laureate and draped bust left, rev., FOLGERE DI GVERRA, a thunderbolt emerging from a cloud, 57mm (Attwood 215; Armand II, 95, 8; Bargello 759; Toderi/Vannel 641; Pollard 484 = Kress 419a), *pierced, a very fine early cast with brown patina* £1,000-1,500

The medal was commissioned by Aretino who sent an example to Cosimo de' Medici in April 1546, praising it and the workmanship of Cattaneo.



150



151



152



#150

DANESE CATTANEO (c. 1512-1572)

Elisabetta Quirini (died 1559), bronze medal, ELISABETTAE QVIRINAE, draped bust left with elaborately braided hair, rev., the Three Graces, 43mm (Attwood 227; Armand I, 121, 4 and III, 49, a; Toderi/Vannel 651; Pollard 482 = Kress 419), *an extremely fine contemporary cast with superb brown patina* £10,000-15,000

Provenance: 'Property of a late Collector', Sotheby's, 12 June 1974, lot 133; Morton & Eden, 27 June 2006, lot 393.

As Pollard noted, Elisabetta was the learned daughter of the Venetian Francesco Quirini, celebrated for her beauty, spirit and cultivation. She married Lorenzo Massolo in 1512 and was widowed in 1556. They were patrons of Titian who painted her portrait in about 1543 (the painting, now lost, is known through an 18th century print by Giuseppe Canale). The portrait was praised by Aretino in a poem and in a letter to Titian as well as in another letter to Pietro Bembo in October 1543; it was also the subject of a sonnet by Giovanni della Casa. Lorenzo Massolo commissioned *The Martyrdom of Saint Lawrence* by Titian, now in the Gesuiti, Venice.

#151

VENETIAN SCHOOL (mid 16th century)

Tommaso Rangone, Venetian scholar (1493-1577), bronze medal, bearded bust right, rev., the infant Hercules, held by Jupiter disguised as an eagle, about to be suckled by Juno who reclines, nude, in a circle of stars, 39mm (Attwood 236; Armand II, 196, 20; Pollard 481 = Kress 419b; Toderi/Vannel 693), *a very fine contemporary cast* £600-800

The medal has been variously attributed to Sansovino, Vittoria and more recently to Matteo Pagano (Matteo della Fede). Tommaso Rangone's will mentioned that Matteo was the author of two medals of Rangone.

#152

VENETIAN SCHOOL (mid 16th century)

Tommaso Rangone, Venetian scholar (1493-1577), bronze medal, as previous lot, 39mm (Attwood 236; Armand II, 196, 20; Pollard 481 = Kress 419b; Toderi/Vannel 693), *pierced, a very fine contemporary cast* £500-700

Provenance: Sotheby's, 27 April 1977, lot 400; Morton & Eden, 27 June 2006, lot 394.



#153

GIOVANNI DA CAVINO (1500-1570)

Goro Gualtieruzzi, bronze medal, GORVS GVALTIERVTIVS, head left with short beard, *rev.*, PATAVIVM (Padua), a female figure with wind-blown ribbons at her back, clinging to the mane of a galloping horse to restrain it, 37mm (Voltolina 419, *this piece*; Toderi/Vannel 942, *this piece*; Armand I, 181, 18; Bargello 766; Lawrence 95), *a contemporary striking, very fine with brown patina* £2,000-3,000

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 147; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 15.

This very rare medal (which is missing for instance in the extensive collection of Cavino medals in Milan) depicts Goro (Gregorio) Gualtieruzzi, an intellectual of the humanist circle in Padua and an executor of the estate of Pietro Bembo in 1547.

#154

GIOVANNI DA CAVINO (1500-1570)

Marcantonio Contarini (1485-1546/8), bronze medal, 1540, M ANTONIVS CONTARENVS, draped bust left, *rev.*, PATAVIVM (Padua), personification of Padua, holding scales and cornucopiae, seated left on cuirass and shields, her foot resting on a helmet; in exergue M D X L, 40mm (Voltolina 317, *this piece*; Attwood 270; Armand I, 180, 11; Lawrence 88; Johnson/Martini 1163-4; Toderi/Vannel 939), *tiny mark above the head and with an edge bruise, a contemporary striking, extremely fine with brown patina* £1,000-1,500

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 109; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 16.

Marcantonio Contarini, a Paduan statesman, was *podestà* of Vicenza in 1523-4 and of Padua 1539-40 as well as being an ambassador to the courts of Charles V and Pope Paul III. An example of this medal was placed under the foundations of the loggia in Piazza Contarena, Udine.

#155

GIOVANNI DA CAVINO (1500-1570)

Alessandro Bassano, Giovanni da Cavino and Marco Mantova Benavides, bronze medal, ALEXAND BASSIANVS ET IOHAN CAVINEVS PATAVINI, draped conjoined busts right, *rev.*, MARCVS MANTVA BONAVITVS PATAVINVS IVR CON, draped bust left, 36.2mm (Voltolina 399, *this piece*; Attwood 272; Armand I, 180, 7; Toderi/Vannel 930; Lawrence 87), *a very fine contemporary cast with brown patina* £300-400

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 141 (as 'struck')

Alessandro Bassano was a Paduan scholar and numismatist who advised Cavino on his restitution antique 'coins'. Benavides was a Paduan jurist, a famous collector and a patron of the arts.

#156

GIOVANNI DA CAVINO (1500-1570)

Alessandro Bassano and Giovanni da Cavino, bronze medal, draped conjoined busts right, *rev.*, Ceres standing left holding cornucopiae and book, a boar's head at her feet, 37.5mm (Attwood 274; Armand I, 180, 9; Toderi/Vannel 931; Lawrence 80), *a very fine old cast* £100-150



#157

GIOVANNI DA CAVINO (1500-1570)

Marcantonio Passeri (1491-1564), bronze medal, bust right, *rev.*, a figure formed of male and female bodies fused together, walking on hands and feet, 37mm (Attwood 289; Armand I, 184, 29; Bargello 768), *an extremely fine contemporary cast (taken from a struck original)* £300-500

Provenance: Morton & Eden, 18 April 2002, lot 647.

Passeri was professor of medicine and philosophy at the university of Padua. The extraordinary reverse is, as Attwood relates, 'the original perfect human being, with both male and female characteristics, four hands and legs, two faces on one head, and the genitals on the outer sides of the body, as described by Aristophanes in Plato's *Symposium*'.

#158

GIOVANNI DA CAVINO (1500-1570)

Hercules, bronze medal, head of Hercules right, lion-skin tied around neck, wearing wreath of poplar leaves, *rev.*, Lichas presenting the shirt of Nessus to Hercules; in the background, an arch; in exergue, HB monogram and eagle, 41mm (Attwood 298; Gorini, 'New Studies on Giovanni da Cavino', *StHist* 21, 1987, p. 47, fig. 3; Toderi/Vannel 975; Lawrence 76; Pollard 468 = Kress 411), *a very fine contemporary cast with dark patina* £300-400

Formerly attributed to the HB monogrammist, the initials on the medal have since been identified as standing for 'Hercules Buphiloponus' (Hercules, 'loving labour like an ox'). These are the first words of the inscription found below Ammanati's statue of Hercules in the courtyard of Marco Mantova Benavides' house in Padua. Cavino's head of Hercules is taken from an ancient Roman intaglio.

#159

GIOVANNI DA CAVINO (1500-1570)

Hercules, bronze medal, as previous lot, 41mm (Attwood 298; Gorini, 'New Studies on Giovanni da Cavino', *StHist* 21, 1987, p. 47, fig. 3; Toderi/Vannel 975; Lawrence 76; Pollard 468 = Kress 411), *a very fine contemporary cast, lighter patina* £300-400

Provenance: Sylvia Phyllis Adams collection, Bonham's, 23 May 1996, lot 135 (part); The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 17.

#160

GIOVANNI DA CAVINO (1500-1570)

Julius Caesar (died 44 BC), bronze medal, laureate head left; lituus behind, *rev.*, VENI VIDI VICI in wreath, 35mm (Klawans 20, 1; Johnson/Martini 1260; Lawrence 1), *an extremely fine early/contemporary cast* £150-200



161



162



163



164



165



166

#161

GIOVANNI DA CAVINO (1500-1570)

Antonia, daughter of Mark Antony, bronze medal, ANTONIA AVGSTA, draped bust right, *rev.*, Claudio as high priest, holding simpulum, flanked by S-C, 31mm (Klawans 31, 2; Lawrence 6; Pollard 458 = Kress 402), *flan crack, a contemporary striking, extremely fine* £300-400

#162

GIOVANNI DA CAVINO (1500-1570)

Nero, Roman Emperor (AD 54-68), bronze-gilt medal, laureate head left, *rev.*, Roma seated left on arms, holding winged Victory, 34.3mm (Klawans 48, 9; Johnson/Martini 1422), *a very fine early/contemporary cast* £150-200

#163

GIOVANNI DA CAVINO (1500-1570)

Marcus Aurelius, Roman Emperor (AD 161-180), bronze medal, AVRELIVS CAE-SAR AVG PII F COS, cuirassed bust right with drapery on far shoulder, *rev.*, Minerva, holding shield inscribed VIC AV-G, watching over Argos who works on the prow of a ship, 38.5mm (Klawans 93, 4; Lawrence 58; Martini 1724-1725), *a contemporary striking, about extremely fine* £400-600

#164

GIOVANNI DA CAVINO (1500-1570)

Lucius Verus, Roman Emperor (AD 161-169), bronze medal, laureate, draped and cuirassed bust right, *rev.*, Victory crowning Roma who sits on cuirass and presents flower to the Emperor, 37mm (Klawans 95, 4; Lawrence 62; Martini 1750; Pollard 465 = Kress 408), *an extremely fine early/contemporary cast* £200-300

#165

GIOVANNI DA CAVINO (1500-1570)

Commodus, Roman Emperor (AD 177-192), bronze medal, laureate bust right, *rev.*, Salus seated left, feeding serpent, 39.6mm (Klawans 96, 1; Lawrence 64; Pollard 466 = Kress 409), *fine old cast* £100-150

#166

GIOVANNI DA CAVINO (1500-1570)

Pertinax, Roman Emperor (AD 193), bronze medal, laureate head right, *rev.*, PROVIDENTIAE DEORVM COS II, Providence standing left, raising hands towards globe, 34.5mm (Klawans 98, 1; Lawrence 65; Martini 1784), *a contemporary striking, extremely fine* £400-600



#167

GIOVANNI DA CAVINO (1500-1570)

'After the Antique', silver medals of **Tiberius** (Klawans 29, 4) and **Hadrian** (Klawans 80, 8) and bronze medals of **Julius Caesar** (Klawans 20, 2), **Tiberius** (Klawans 27, 2), **Vitellius** (Klawans 58, 1), **Hadrian** (2, Klawans 78, 3 and 4); lead medals of **Girolamo da Panico** and **Pompeo Ludovisi** (2, Attwood 277 and 278); and bronze medal of **Francesco Querini** (Attwood 284); with bronze medal of **Artemisia** by Cesati (Attwood 948), and unattributed bronzes of **Julius Caesar with Agrippa** (Vannel/Toderi, Bardini coll. 166), **Tiberius**, **Antinous** and 'King Lyson' (2), 31-42mm, *mainly old casts* (16) £400-600

The medals named to King Lyson are derived from Greek silver drachms of Apollonia in Illyria (BMC 69) of the 1st century BC, where the magistrate's name is ΛΥΣΩΝ and the reverse shows three dancing nymphs.

#168

PADUAN (16th century)

Hadrian, Roman Emperor (AD 117-138), bronze medal, draped bust right with aegis at neck, *rev.*, PROVIDENTIA DEORVM COS II S C, Hadrian, togate, receiving sceptre from eagle, 44mm, *a very fine early/contemporary cast in high relief, possibly unpublished* £300-400

#169

PADUAN (16th Century)

Antinous, favourite of Hadrian, bronze medal (copied from a spurious medal of Calchedon), nude bust left, *rev.*, male figure riding on the back of a griffin, 41mm (Attwood 1221; Pollard 589 = Kress 516; Molinari 67), *a very fine contemporary cast* £300-400

#170

PADUAN (16th century)

Lucilla (died AD 182), wife of Lucius Verus, silver medal, draped bust right, *rev.*, six Vestal Virgins sacrificing at an altar before the temple of Vesta, 39.7mm (cf. Johnson/Martini 1764-1765 in bronze), *an early cast on a thick flange (6mm), very fine* £300-400

#171

PADUAN (16th century)

Septimius Severus, Roman Emperor (AD 193-211), bronze medal, laureate and cuirassed bust right with drapery on far shoulder, *rev.*, the Emperor and Abundance (?) in the act of sacrificing over an altar, 39.4mm (Johnson/Martini 1807), *an extremely fine early/contemporary cast in high relief* £300-400



172

#172

VALERIO BELLI (c. 1468-1546)

Pietro Bembo (1470-1547), writer and humanist, papal secretary from 1513, cardinal from 1538, struck silver medal, PETRI BEMBI, bare head facing left, *rev.*, Bembo, partly draped, reclining below trees against a rock by a stream, 37.5mm (Attwood 325; Armand I, 136, 4; Voltolina 282-3; Hill/Pollard, p. 179, note 245 mentioning this example; Bargello II, p. 1330, mentioning this example; Toderi/Vannel 828; Middeldorf/Stiebral XL, *this piece*), *contemporary striking, dark toned, with some scuffs, about extremely fine* £7,000-10,000

Provenance: Stonyhurst College, Lancashire (exhibited at the Art Treasures Exhibition, Manchester, 1857); Sotheby's Zurich, 26-27 November 1975, lot 705; Morton & Eden, 14 June 2007, lot 571.

See Attwood pp. 210-211, where reference is made to the two letters written by Bembo to Valerio Belli on the subject of this medal. In the first letter, dated 28 February 1532, he discusses aspects of the drapery on his reclining figure on the reverse. In the second, dated 12 March 1532, having been sent a plaster (as Attwood 324), Bembo requests further changes and 'Potrete, fatto questo, mandarmi la impronta della testa, e io vi manderò l'orienta da far quattro o sei medaglie' (Having done this, could you send me an impression of the obverse, and I will send you the silver to make four or six medals). Attwood noted two struck bronze examples (BM and V&A) but silver specimens, as indicated by Bembo's letter, are extremely rare.

The dies for the medal are in the Bargello (see Hill/Pollard pl. 31, 1a, b; McCrory, M.A. 'Domenico Compagni: Roman Medalist and Antiquities Dealer of the Cinquecento', *StHist*, 21, 1987, p. 126, 9, figs 13-14; Gasparotto 190-191). It would seem that the dies were acquired by Domenico Compagni from Belli himself or from his son and heir Marcantonio. By 1587 they were in the possession of the Medici since an inventory of that date (*Inventario Generale della Guardaroba del Ferdinando de' Medici*) includes 'Il Benbo (sic) con un fiume' among dies acquired from Domenico's heir, Lodovico Compagni.



173



174



175

#173

VALERIO BELLI (c. 1468-1546)

Timotheos, 4th century BC Athenian general, bronze medal, draped bust right, *rev.*, Nike seated left, inscribing her name on an oval shield, 29.3mm (Attwood 362; Toderi/Vannel 884; Gasparotto 230), *a very fine contemporary cast* £200-300

#174

VALERIO BELLI (c. 1468-1546)

Timotheos, 4th century BC Athenian general, bronze medal, draped bust right, *rev.*, figure of Abundance, 29mm (Gasparotto 230/240), *a very fine contemporary cast* £200-300

#175

VALERIO BELLI (c. 1468-1546)

M. Tullius Cicero (106-43 BC), Roman philosopher, statesman and orator, M TVL-LIVS CICERO, draped bust right, *rev.*, Cicero addressing a group of citizens; below, P S D R, 27.7mm (Johnson/Martini 776; Gasparotto -), *a very fine contemporary cast* £200-300



176



178



179



#176

VALERIO BELLI (c. 1468-1546)

P. Ovidius Naso (43 BC-AD 17/18), the Latin poet Ovid, bronze medal, OVIDIVS NASO, draped bust right, *rev.*, Apollo seated with lyre before a trophy, 25mm (Gasparotto 251; Attwood 391 obv.; Johnson/Martini 816 rev.), *marks on reverse, a very fine contemporary cast* £150-200

#177

VALERIO BELLI (c. 1468-1546)

After the Antique, a group of small medals depicting **Palamedes, Solon, Kimon and Iphigeneia** in bronze and **Arethusa** in silver (Attwood 342, 346, 352, 370 and 375), **Olympia** in lead and **Cato** in bronze (Gasparotto 240 and 248), **Gaius Marcellus Octavius** in bronze (Johnson/Martini 772); and unattributed (2), comprising **Roma** in lead (Johnson/Martini 1228) and **Mithradates VI of Pontus** in silver, 21-31mm, *old casts* (10) £300-400

#178

GIOVANNI FEDERICO BONZAGNI (1508-1588)

Pope Paul III, Farnese (1534-1549), struck silver medal (1549), PAVLVS III PONT MAX AN XVI, bust left in richly decorated cope and mors; signed below truncation, I FEDE PARM., *rev.*, RVFINA - TVSCVL REST, the Villa Rufina and the city of Tusculum (Frascati), 36.4mm (Armand II, 168; Bonanni XXVII; Panvini Rosati 116; Attwood p. 387; Toderi/Vannel 2130 obv. and 2067 rev.), *a contemporary or early striking, some tooling in the obverse field, extremely fine and toned* £600-800

Provenance: Astarte IX, 15 May 2002, lot 760; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 24.

The medal commemorates the completion of the Villa Rufina in Frascati, built by Monsignor Alessandro Ruffini in 1549. In 1628 it was acquired by the Falconieri family, re-named the Villa Falconieri and its re-design at that time has been attributed to Francesco Borromini. Toderi/Vannel attributed the unsigned reverse to Alessandro Cesati.

#179

ATTRIBUTED TO ANTONIO VICENTINO (active, 1520s)

Altobello Averoldo (c. 1468-1531), Bishop of Pola, 1497, and Governor of Bologna, bronze medal, bust right wearing biretta and cassock, *rev.*, an allegory of Moderation, 66mm (Attwood 397; Armand II, 104, 13 and III, 55, B; Pollard 540 = Kress 470; Toderi/Vannel 889), *pierced, edge filed, an old cast* £150-200



180



181



182

#180

UNATTRIBUTED (the Veneto, 16th century)

Pietro Aretino (1492-1557), writer, satirist and poet, *DIVVS PETRVS ARETINVS*, bust of Aretino left, wearing coat and chain suspended around neck, *rev.*, *VERITAS ODIVM PARIT*, Truth, naked, seated on rock, pointing to a crouching satyr and looking up at Zeus in clouds above; behind her, a figure of Victory who crowns her with a wreath, 60mm (Attwood 407; Armand II, 153, 11; Pollard 561 = Kress 484a; Toderi/Vannel 746; Scher, S., 'Veritas Odium Parit - Comments on a medal of Pietro Aretino', *The Medal*, 14, 1989, p. 4, fig. 1), *a very fine contemporary cast with dark brown patina* £3,000-4,000

#181

UNATTRIBUTED (the Veneto, 16th century)

Beatrice Roverella (c. 1510-1575), widow of Paolo Manfroni and wife of Ercole Rangone, rectangular bronze medal, *BEATRIX RANGONA ROVORELLA*, bust three-quarters left, *rev.*, *FIDE ET PIE TATI EGREDIAR*, a ship without sails in stormy waters, 61.5mm x 58mm (Armand II, 196, 17; Attwood 419; Pollard 576; Toderi/Vannel 1361; Bange 275), *a very fine contemporary cast* £1,500-2,000

Provenance: Morton & Eden, 11 December 2008, lot 261.

#182

PASTORINO DE' PASTORINI (c. 1508-1592)

Livia Colonna (died 1553), wife of Marzio Colonna, Duke of Zagarolo, uniface bronze medal, draped bust left, 36mm (cf. Attwood 463-464; Armand II, 170, 29), *pierced, a fine contemporary cast* £200-250



183



184



185

#183

PASTORINO DE' PASTORINI (c. 1508-1592)

Girolama Sacrata, uniface bronze medal, 1555, HIERONIMA SACRATA M D LV, bust right wearing gown with low square-cut neck, chemise, row of pearls, ear-ring and braided hair adorned with pearls; signed on truncation, P, 70.3mm (Attwood 520; Armand I, 206, 108; Pollard 375 = Kress 330; Bargello 361; Börner 640) *pierced, an extremely fine contemporary cast, with light brown patina* £2,000-2,500

Provenance: Morton & Eden, London, 18 April 2002, lot 623; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 19.

#184

PASTORINO DE' PASTORINI (c. 1508-1592)

Girolama Sacrata, uniface bronze medal, 1555, as previous lot but the reverse with an incuse impression of the obverse, 70.3mm (Attwood 520; Armand I, 206, 108; Pollard 375 = Kress 330; Bargello 361; Börner 640) *pierced, an extremely fine contemporary cast, with dark brown patina* £2,000-2,500

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 758.

#185

PASTORINO DE' PASTORINI (c. 1508-1592)

Eleonora of Toledo (1553-1576), wife of Pietro de' Medici, uniface bronze memorial medal, 1576, LEONORA TOLLEDO MEDICI, bust right wearing dress with low-cut bodice, and pearl necklace, her hair elaborately dressed; incised 1576 P on truncation, 52.6mm (Armand -; Toderi/Vannel 1982; Hill, 'Not in Armand' 194), *pierced, a few marks, an extremely fine contemporary cast in high relief with brown patina* £3,000-4,000

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 759.

The medal dates to the year that Pastorino returned to Florence, at which time various Medici commissions were undertaken. The sitter was the niece of Eleonora of Toledo, the wife of Cosimo I de' Medici with whom she was confused in the Bargello catalogue. The elder Eleonora had died in 1562.



186



187

#186

MARIO D'ALUIGI (died c. 1612)

Jean de la Vallette (1494-1568), Grand Master of the Order of Malta from 1557, bronze medal, F IOANNES DE VALLETTE M HOSP HIE, bearded bust left wearing cuirass bearing Maltese cross and a lion's head at the shoulder, *rev.*, HABEO TE (I have you), an elephant standing in the sea beside a palm tree, carrying on its back a tower in which a figure stands, her hands in supplication towards a galley from which a warrior emerges to grasp the elephant's trunk; in the background, the fortified city of Valletta, 60mm (Attwood 747; Armand I, 220 and III, 102, a; Bargello 796; Schembri p. 195, 1; Toderi/Vannel 2703) *pierced, a very fine contemporary cast with dark brown patina* £3,000-4,000

Provenance: Chigi collection, Sotheby's Florence, 24 October 1974, lot 187 (listed in the Chigi archives, written in 1674 and preserved in the Vatican Library as medal no. 5 – *Un'altra più grande con la testa di Fra. Gio. de la Vallette con il motto Habeo te*); Sotheby's, 12 July 1993, lot 34; Cyril Humphris collection, Sotheby's, 3-4 October 1996, lot 59; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 29.

The medal commemorates the building of Valletta, named after the Grand Master, in 1566, six months after the defeat of the Turkish siege of 1565. Malta had been granted to the Knights of the Hospital of St John of Jerusalem in 1530. The reverse also refers to the security attained against any future Turkish attacks – the elephant representing Turkey being halted by a Maltese soldier. In this regard the scene also conveys the might of the Turkish forces ranged against the limited resources of the Maltese.

#187

UNATTRIBUTED (Piedmont, 16th century)

Margaret of France (1523-1574), wife of Emanuele Filiberto, Duke of Savoy, uniface bronze medal, MARGARITA DE FRANTIA D SABAVDIAE, bust left in jewelled dress and high ruff, her hair elaborately set, 53.6mm (cf. Attwood 756; Armand II, 223, 9; Toderi/Vannel 1086-1088; Pollard 568 = Kress 503), *pierced, an extremely fine contemporary cast with dark brown patina* £600-800



188

#188

DOMENICO DI POLO DE' VETRI (after 1480- c. 1547)

Alessandro de' Medici (1513-1537), struck silver medal, ALEXANDER MED FLORENTIAE P, bare head right, *rev.*, five line inscription: SOLATIA LVCTVS EXIGVA INGEN-TIS (The meagre consolation of great mourning) within an oak wreath, 35.8mm (Toderi/Vannel 1386, *this piece*; Attwood 775; Armand I, 150, 18 [as Cellini]; Bargello 326), *a contemporary striking, a few minor marks in the obverse field but extremely fine and well toned*

£6,000-8,000

Provenance: Astarte VIII, 11 October 2001, lot 32; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 20.

The outstanding portrait of Alessandro on this very rare medal has in the past been attributed to Cellini. In his autobiography, Cellini records being commissioned to make a medal of Alessandro, stating that the wax model for the obverse was accepted by the Duke in 1535. Cellini completed the die in Rome later that year. In the absence of instructions from the Duke for the reverse type, Cellini began work on his own design but the die was apparently never completed. Plon (*Benvenuto Cellini*, Paris, 1883) argued that the present medal was struck from Cellini's portrait die, together with a reverse die engraved by him when he heard of Alessandro's assassination by Lorenzino de' Medici in 1537. Attwood has pointed out that this argument falters when one considers that the obverse die is linked to a beardless portrait die of Alessandro's successor Cosimo de' Medici, in a medal struck in 1537 (Attwood 776). Stylistically both are by the same hand but Cellini could not have been responsible because at that time he was absent from Florence, visiting Rome, Padua and France. Discounting Cellini as the medallist, Domenico de' Vetri is the most likely candidate.



189



190



191



192

#189

FRANCESCO DA SANGALLO (1494-1576)

Paolo Giovio (1483-1552), writer and historian, Bishop of Nocera, 1528, bronze memorial medal, 1552, PAVLVS IOVIVS COMENSIS EPISCOPVS NVCERINVS A D N S M D LII, bearded bust left, wearing cap and coat with fur collar, *rev.*, NVNC DENIQVE VIVES, Giovio standing, raising a nude young man from the ground, 96mm (Attwood 795; Armand I, 156, 1; Toderi/Vannel 1418; Bargello 309; Johnson II, 89), *a very fine contemporary cast with dark patina* £3,000-4,000

Francesco da Sangallo was primarily a sculptor and architect who produced a small number of large scale medals including a self-portrait (Scher 65). The monumentality of his work recalls the fifteenth century, rather than the sixteenth. His signature is sometimes found incised on the truncation, as is the case on the example of this medal in the British Museum. Attwood saw the reverse as reflecting Giovio's ability as a historian to bring the dead back to life.

#190

DOMENICO POGGINI (1520-1590)

Cosimo I de' Medici (1519-1574), Duke of Florence from 1537, bronze medal, 1561, COSMVS MED FLOREN ET SENAR DVX II, draped and cuirassed bust right; 1561 below, *rev.*, HETRVRIA PACATA, Concord standing between the lion of Florence and the wolf of Siena, 40.5mm (Attwood 813; Armand I, 256, 12; Toderi/Vannel 1465), *minor marks, an extremely fine contemporary striking* £600-800

The medal was struck to commemorate the taking of Siena in 1555 and the subsequent Treaty of Cateau-Cambrésis in 1559.

#191

DOMENICO POGGINI (1520-1590)

Orazio Foschi, jurist of Rimini, bronze medal, 1589, bust right, *rev.*, a standing woman giving a casket to a seated woman who reads a book, 39.8mm (Attwood 826; Armand I, 255, 8; Bargello 384), *a fine contemporary cast with brown patina* £400-600

Provenance: Cyril Humphris collection, Sotheby's, 3-4 October 1996, lot 57; Morton & Eden, 27 June 2006, lot 397.

#192

DOMENICO POGGINI (1520-1590)

Orazio Foschi, jurist of Rimini, bronze medal, 1589, similar to the previous lot, 39.6mm (Attwood 826; Armand I, 255, 8; Bargello 384), *pierced, small flaw on obverse, a fine contemporary cast* £150-200



193

#193

PIETRO PAOLO GALEOTTI (c. 1520-1584)

Giampaolo Meli Lupi (1549-1571), son of Diefabo II, Marquis of Soragno, bronze medal (1554), IO LVP II MAR SO FIL AETATIS ANNORVM V, bust left wearing elaborate armour, aged 5; signed in the field, P P R, rev., TE SE-QVAR (Let me follow you), the young Meli Lupi in armour looking up at his father and adopting his father's pose; on the ground, pieces of armour, 51mm (Armand I, 233, 28; Pollard 408 = Kress 357; Toderi/Vannell 1593), *slight trace of removal of mount at top but an extremely fine contemporary cast of high quality, with fine brown patina* £12,000-15,000

Provenance: Morton & Eden, 27 June 2006, lot 398.

This rare medal depicts the five year old Giampaolo in full armour. He became captain of the cavalry under Alessandro Farnese and died at the age of twenty-one.



194

#194

PIETRO PAOLO GALEOTTI (c. 1520-1584)

Leonardo Marini (1509-1573), Dominican theologian, as Archbishop of Lanciano, 1560-1568, bronze medal, LEONAR MARINVS ARCHIEPS LANC, bust left wearing cape; signed on truncation, P P R, rev., IN LEGE DNI MEDITABITVR ET FOLIVM EIVS NO DEFVL (His thoughts shall be on the law of the Lord and his leaf shall not wither [Psalm 1, v. 2-3]), Daphne transforming into a tree; a town and mountains in the background, 57.8mm (Toderi/Vannell 1556, *this piece*; Armand III, 108, J; Alvarez-Ossorio 244), *a very fine contemporary cast with brown patina* £3,000-4,000

Provenance: Astarte VIII, 11 October 2001, lot 47; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 32.



195



196



197

#195

PIETRO PAOLO GALEOTTI (c. 1520-1584)

Cosimo I de' Medici (1519-1574), Duke of Florence from 1537, bronze medal, c. 1567, COSMVS MED FLOREN ET SENAR DVX II, cuirassed and draped bust right, *rev.*, RES MILITARIS CONSTITVTA, a soldier in ancient armour presents a standard to another who stands between columns at the top of a flight of stairs; other soldiers with standards on either side, 43mm (Attwood 864; Armand II, 198, 9 and III, 110, P; Bargello 426), *a very fine contemporary striking with dark patina* £2,000-3,000

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 760.

As Attwood relates, this forms part of a series of thirteen medals struck to celebrate Cosimo's achievements and commemorates his organization of the Tuscan militia. The reverse was devised by Vincenzo Borghini in 1565 and the series was praised by Vasari – 'all twelve (sic) reverses are quite beautiful and executed with much grace and care, as is the head of the duke, which is of great beauty'.

#196

MICHELE MAZZAFIRRI (c. 1530-1597)

Ferdinando de' Medici (1549-1609), bronze medal, 1590, bust right (from a die dated 1588), *rev.*, plan of the fortress of Livorno, 44.5mm (Attwood 880; Armand I, 284, 7; Molinari 30), *original striking, edge knocks, about very fine with brown patina* £300-400

Provenance: Morton & Eden, 27 June 2006, lot 398.

#197

FLORENCE

Francesco I de' Medici (1574-1587), copper striking of a silver piastra, 1579, FRAN MED MAG DVX ETRVRIÆ II, bare headed, cuirassed and draped bust right, single star below bust, *rev.*, S IOANNES BAPTISTA, St. John the Baptist standing, date below, 34.88g, 42.6 mm (cf. CNI XII, 293, 60 in copper-gilt; cf. Dav.8386; Galeotti type VIII), *minor edge bruises, some filing on edge at top and marks in fields, otherwise nearly extremely fine* £1,000-1,500

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 761.

Copper strikings of piastras, either as trial pieces or possibly as medals, are also recorded for 1577 (CNI p. 290 no. 40) and 1583 (CNI p. 295 no. 79). The present piece is similar to the currency striking in silver and the copper pieces recorded in CNI, except that the obverse legend reads MAG instead of MAGN. This variation is recorded for piastras of 1575 (CNI p. 287 nos. 15-17) and 1585 (CNI p. 296 nos. 90-91).



199



198



200

#198

ATTRIBUTED TO GIOVANNI BERNARDI DA CASTEL BOLOGNESE (1496-1553)

Valentinian I, Roman Emperor (AD 365-375), small silver medal, VALENTI-NIAN IM, laureate, bearded and draped bust right, within wreath border, rev., HOC EST INDI-CIVM PII CÆSARIS in wreath border, 27mm, *an original striking, very fine and apparently unrecorded* £600-800

Provenance: Morton & Eden, 27 June 2006, lot 402.

See Attwood, P., 'Giovanni Bernardi and the Question of Medal Attributions in Sixteenth-Century Italy' in *Perspectives on the Renaissance Medal*, pp. 165ff. Both the style and the wreath borders on the present medal are indicative of this artist's œuvre - see, for instance, his medal of Commodus (p. 176, 11).

#199

ALESSANDRO CESATI called IL GRECHETTO (c. 1500-after 1564)

Pope Julius III (1550-1555), silver medal for the Jubilee, 1550, signed in Greek and Latin, composed of two thin uniface silver trial strikings set within a heavy bronze circular frame, LAQVEVS CONTRITVS EST (Psalm CXXIII, v.7), a prisoner holding his broken fetters stands between two men, one holding an inscribed scroll; *in ex.*, broken fetters and a scroll and signed A E, rev., IVLIVS III PONT MAX AN IOBILEI, the opening of the *Porta Santa*; signed below, ALEXANDER F, 63mm including frame (cf. Bargello 539/540 = Toderi/Vannel 2081/2082; Attwood p. 381), *about extremely fine (the edge of the frame with traces of a scroll mount having been removed)* £7,000-10,000

Provenance: Morton & Eden, 27 June 2006, lot 401.

Extremely rare. The Bargello possesses six thin silver strikings of a similar nature to the present piece, two of which are described as being in a bronze frame (Bargello 540a). They are thought to be trial strikings of medals that were never put into production. As Attwood relates, Vasari described the obverse of the present piece as 'con un rovescio di quei prigionieri che al tempo degli antichi erano ne' lor giubilei liberati; che fu bellissima e rara medaglia' ('with a reverse of those prisoners who in ancient times were released during their Jubilees; it was a very beautiful and rare medal'). Alessandro Cesati, called Il Grechetto, was a celebrated medallist and gem-engraver whose work was admired by no less a figure than Michelangelo. According to Vasari, Michelangelo, commenting on one of Cesati's medals of Paul III, said that the 'hour of the death of the art had come, for it could not be done better'.

#200

ALESSANDRO CESATI, called IL GRECHETTO (c. 1500-after 1564)

King Priam of Troy, bronze-gilt medal, ΠΡΙΑΜΟΣ ΒΑΣΙΛΕΥΣ, bearded, draped and diademed bust of Priam right, rev., TROIA (Troy), the walled city of Troy, one of the upper central buildings inscribed ΙΑΙΟΝ (Ilium); the harbour and four galleys in the foreground, 39mm (Toderi/Vannel 2103, *this piece*; Attwood 941; Pollard 420 = Kress 369; Johnson/Martini 1898-1901), *graffiti in the obverse field, a very fine contemporary piece and seemingly a struck example* £1,000-1,500

Provenance: Astarte VIII, 11 October 2001, lot 92 (as struck); The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 23.

Priam was the legendary King of Troy, the father of Hector and Paris. Cesati made this and a companion medal of Queen Dido of Carthage while working at the Papal mint. A medal of Paul III, c. 1549, depicting a bird's eye view of the city of Rome as its reverse (Attwood p. 380, 71) shows strong affinities to this view of Troy and the view of Carthage on the following lot. The present medal appears to have been struck and as such is a rarity, since most known specimens are cast.



201



202



203



202



204



#201

ALESSANDRO CESATI, called IL GRECHETTO (c. 1500-after 1564)

Dido of Carthage, bronze medal, ΔΙΔΩ ΒΑΣΙΛΙΣΣΑ, draped bust of Queen Dido right, rev., a view of Carthage with city walls and three galleys in the foreground, 44mm (Attwood 942; Pollard 419 = Kress 368), *small metal flaw behind head of Dido, a very fine contemporary cast (after a struck example)*

£300-400

#202

ALESSANDRO CESATI, called IL GRECHETTO (c. 1500-after 1564)

Augustus (Octavius Caesar), Roman Emperor (27 BC-AD 14), silver medal, OCTAVIVS CAESAR, draped and cuirassed bust right, rev., SECVRITAS POPVL ROMANI, Roma, semi-nude, seated right, holding sceptre before lighted altar; below, ALMA ROMA, 36mm (Attwood 950), *a very fine contemporary cast*

£600-800

#203

THE MEDALLIST T.R. (active in Rome, 1570s)

Francesco da Volterra (1535-94), architect, lead medal, bust right, rev., a hand holding a compass and set-square, 40.5mm (Attwood 980; Armand I, 287, 2; Eidritz 1054), *pierced, a very fine contemporary cast*

£400-600

Provenance: Charles Avery collection, Morton & Eden, 11-12 June 2008, lot 427.

#204

GIOVANNI V. MELONE (active 1570s)

Alessandro Farnese (1520-1589), bronze medal, 1575, bust right wearing hooded cassock; on truncation, IO V MILON F, rev., the facade of the Gesù, Rome, 47.8mm (Attwood 991; Pollard 829; Molinari 60), *pierced, a fine contemporary cast*

£300-400



205



206



207



£205

ROMAN SCHOOL (16th century)

Pope Paul III, Farnese (1534-1549), bronze-gilt medal, PAVLVS III PONT MAX, bust right wearing cape decorated with panels of SS Peter and Paul, and a morsa with a facing bearded head, *rev.*, the Griffin of Perugia fighting a serpent, within olive wreath border, 61mm (Armand II 166, 6; Toderi/Vannel 2511; Pollard 437 = Kress 381), *minor scratches in obverse field, possibly sometime mounted but finely chased, especially on the reverse, an extremely fine contemporary cast* £10,000-12,000

Provenance: Morton & Eden, 27 June 2006, lot 400.

Toderi/Vannel states that the medal was made in 1540 when Perugia was placed under the direct control of the Papal States and Paul III commissioned Antonio da Sangallo to erect the Rocca Paolina, a symbol of Papal power over the city. It used to be thought to refer to the Pope's excommunication of Henry VIII in 1538 and as such is recorded in *Medallic Illustrations* (MI I, 39, 31).

£206

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, lead medal, bust left, *rev.*, Hercules draped with lion-skin holding the celestial globe on his shoulders, 43mm (Attwood 1078; Armand I, 238, 1; Toderi/Vannel 1425), *clipped edge, a contemporary striking* £100-150

£207

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, bronze medal for the Peace of Cateau-Cambrésis, 1559, PHILIPPVS II HISPAN ET NOVI ORBIS OCCIDVI REX, cuirassed bust left with ruff and mantle; signed below truncation I PAVL POG F, *rev.*, PACE TERRA MARIQ COMPOSITA - MDLIX, Pax standing before the temple of Janus with closed doors, setting fire to a pile of arms with lighted torch, 39.6mm (Attwood 1082 var.; Armand I, 238, 5 var.; Bargello 404 var.; Toderi/Vannel 1426 var.; Betts 2, 3 var.), *a very fine contemporary cast* £1,000-1,500

Provenance: E. Bourgey, Paris, 11 June, 1969; John J. Ford Jnr. collection, part 13, Stack's, 16 January 2006, lot 662.

The reverse is influenced by Roman sestertii of Nero showing the temple of Janus with closed doors to indicate a period of peace. The figure of Pax is stylistically close to that found on the reverse of Cellini's famous medal of Pope Clement VII (Attwood p. 317, fig. 48). The present medal bears a possibly unpublished variant of the obverse inscription which normally reads PHILIPPVS HISPANAR ET NOVI ORBIS OCCIDVI REX.



208



209



210



#208

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, bronze medal, c. 1560, bust of Philip left, similar to previous lot, rev., RELIQVM DATV - INDIA, personification of the Indies proffering the globe to waiting Spanish ships; behind her are a group of figures from the New World and a llama laden with silver bars, 38.5mm (Attwood 1083; Armand I 239, 10; Toderi/Vannel 1341; Betts 5, 12), *pierced, cleaned, a very fine early cast* £300-500

Provenance: Purchased Baldwin's, 2 August 1969; John J. Ford Jnr. collection, part 13, Stack's, 16 January 2006, lot 668.

#209

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, bronze medal, c. 1560, as previous lot, 39.8mm (Attwood 1083; Armand I 239, 10; Toderi/Vannel 1341; Betts 5, 12), *fine old cast* £150-200

#210

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, and his son the future Philip III, bronze-gilt medal, bust of Philip II left, rev., bust of Prince Philip right, 36.2mm (Toderi/Vannel 1443; van Loon I, 349), *pierced, gilding worn, an early cast* £100-150



211

#211

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, and Elizabeth de Valois (1545-1568), silver medal, PHILIPPVS II HISPAN ET NOVI ORBIS OCCIDVI REX, cuirassed bust left with ruff and mantle; signed below truncation I PAVL POG F, rev., ISABELLA REGINA PHILIPPI II HISPAN REGIS, bust of Elizabeth right in embroidered dress and high collar; signed below, I PAVL POG F, 38.5mm (Attwood 1085; Armand I, 239, 7; Bargello 405; Toderi/Vannel 1428; Betts 3, 5 var.), *some marks, a very fine contemporary striking* £1,500-2,000

Provenance: Peus auction, 341, 3 November 1994, lot 1509; John J. Ford Jnr. collection, part 13, Stack's, 16 January 2006, lot 663.

The medal commemorates Philip's marriage to Elizabeth de Valois on 22 June 1559 and is a rarity when struck.



213



212



214



215

#212

GIANPAOLO POGGINI (1518-c. 1582)

Philip II (1527-1598), King of Spain from 1556, and Elizabeth de Valois (1545-1568), bronze medal, similar to previous lot, 39.3mm (Attwood 1085; Armand I, 239, 7; Bargello 405; Toderi/Vannel 1428; Betts 3, 5 var.), *the obverse with later inscription in field reading 'Vizente HERA' and the reverse field with 'ANO 1738'*, a fine early cast £200-300

Provenance: Wayte Raymond Estate; John J. Ford Jnr. collection, part 13, Stack's, 16 January 2006, lot 664.

#213

ANTONIO ABONDIO (1537/1538-1591)

Rudolph II (1552-1612), Holy Roman Emperor from 1576, silver medal, RVDOLPHVS II ROM IMP AVG, bust right wearing mantle and ruff; signed behind bust, AN:AB, *rev*, SALVTI PVBLICÆ, an eagle soaring in the skies towards light radiating from a wreath, 47.7mm (Attwood 1147; Armand I, 269, 7; Pollard 539 = Kress 465; Habich 3419), *a very fine contemporary cast, showing the guidance lines for the inscriptions on the original model* £7,000-10,000

Provenance: Morton & Eden, 27 June 2006, lot 403.

#214

ANTONIO ABONDIO (1537/8-1591)

Maximilian, Archduke of Austria (1558-1618), silver-gilt medal, 1586, unsigned, on the election of Maximilian as coadjutor of the Grand Master of the Teutonic Order, draped and cuirassed bust left in ruff, *rev*, MILITEMVS, view of an army camp, 29mm (Attwood 1155; Habich 3429), *with suspension loop, a very fine contemporary cast* £300-400

#215

GASPAR MOLA (1567-1640)

Carlo Emanuele I (1562-1630), Duke of Savoy from 1580, bronze medal, bust to left; traces of G M on truncation, *rev*, OPORTUNE, Centaur/Sagittarius left, shooting from bow, 39.5mm (Armand III, 303, C), *a very fine early cast with granular surfaces* £600-800



217



216



218

#216

GASPARE MOLA (1567-1640)

Cosimo II de' Medici (1590-1621), as Grand Duke of Tuscany, 1609-1620, bronze medal, COSMVS II MAG DVX ETRVRIAE IIII, bust right, wearing the Order of S. Stefano; signed on truncation, G MOL, rev., Cosimo on horseback left, 38.2mm (BDM IV, 114), *rather weak on the reverse, an extremely fine contemporary cast with brown patina* £400-600

Provenance: Astarte IX, 15 May 2002, lot 779; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 34.

#217

VENETIAN SCHOOL (early 17th Century)

Nicolò Donà, Doge of Venice (5 April 1618-9 May 1618), silver medal, 1623, struck on the first-occurring fifth anniversary of his death, NICOLAVS DONATO DVX VENETIARVM, bust right, wearing Doge's hat and cloak, rev., MDCXXIII POST OBITVM QVINQVENIO I in five lines with garland around, 59.46g, 50.8mm (Volutolina II, 59, 889), *an original striking, good very fine* £3,000-4,000

Provenance: The Serenissima collection pt. II, Arsantiqva, 8 November 2002, lot 17; Astarte XIX, 6-7 May 2006, lot 297; Numismatica Genevensis 4, 11-12 December 2006, lot 903.

This very rare medal resulted from the Doge's unusual will, in which it was stated that in order that he should not be forgotten by his successors – he died unmarried and left his estate to his brother's sons – a medal with his portrait should be struck every five years and given to all of his brother's and sister's descendants. Different weights and metals were stipulated for the sons and daughters of his brother and sister, Orsola; the present example was struck for his sister's sons.

#218

J.M. PIRIX (17th century)

Luis de Moncada, Duke of Montalto, Viceroy of Sicily (1635-1639), bronze uniface medal (1638), cuirassed bust right wearing mantle tied at shoulder, 60.5mm (cf. BDM IV, 563 and VIII, 137 with reverse of Justice, dated 1638), *an extremely fine contemporary cast with brown patina* £200-300



219



220

#219

ANONYMOUS (17th century)

Francesco Crispi, judge, bronze medal, 1665, CO FRANC CRISPVS JUD SAP, bust right, *rev.*, PRO PATRIA VIGILO, Minerva standing facing, with spear and shield; to left, a cock, 66.8mm, *a somewhat rough but contemporary cast, apparently unpublished* £150-200

#220

MASSIMILIANO SOLDANI-BENZI (1656-1740)

Charles V of Lorraine (1643-1690), bronze uniface medal, 1686, laureate, cuirassed and draped bust right, 93mm (cf. Vannel/Toderi 45), *pierced, a very fine contemporary cast* £200-300



221



222

#221

GIOVANNI BATTISTA FOGGINI (1652-1725)

Galileo Galilei (1564-1642), bronze memorial medal, GALILEVS LYNCEVS, bearded bust right, aged 50 wearing cloak; on truncation, AETAT L, rev., NATVRAMQUE NOVAT, a cannon showing the trajectory of the shot, a broken column supported on two pyramids, a large telescope, a compass and a pendulum; in the background, a seascape with lighthouse, a ship and the setting sun with phases of the moon; in the sky, the 'Medici planets', a crescent moon and a comet; below, in a small cartouche: MEMORIAE OPTIMI PRAECEPTORIS VINC VIVIANVS, 71.5mm (Vannel/Toderi 1, *this piece*; Voltolina 1030, *this piece*), *edge filed, an extremely fine early cast* £1,000-1,500

Provenance: The Serenissima collection, Arsantiqua, 8 November 2002, lot 78; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 35.

This rare medal was commissioned by Vincenzo Viviani, a pupil of Galileo and later a famous geometrician and physicist. It seems likely to have been made in 1680 when Viviani commissioned Foggini to make a marble bust of Galileo. The bust and medalllic portrait are very similar, hence the attribution of the medal to Foggini and, according to Vannel/Toderi, it is Foggini's only medal. A medal of Vincenzo Viviani which used to be attributed to Foggini but is now given to Girolamo Ticciati was included in the Lankheit collection, Morton & Eden, 20-21 May 2003, lot 734. Antonio Selvi, chief assistant to Soldani, produced another medal of Galileo (Vannel/Toderi 192).

SEVENTEENTH CENTURY PAPAL MEDALS

#222

ALESSANDRO ASTESANO (active early 17th century)

Pope Urban VIII, Barberini (1623-1644), bronze-gilt medal, bust right in embroidered cape; on truncation, A ASTESANO F, rev., a view of the port and city of Civitavecchia, 44mm (Lincoln 988; Modesti 23), *mount removed from top, a very fine contemporary cast* £200-300



223

#223

CHARLES-JEAN FRANÇOIS CHÉRON (1635-1698)

Pope Clement XI, Rospigliosi (1667-1669), large bronze medal cast to commemorate the restoration of the Ponte S. Angelo in Rome in 1669, CLEMENT IX PONT MAX AN III, bust right wearing camauro, mozetta and stole (possibly after drawings by Bernini or Maratta); signed on the truncation F CHERON F, rev., AEOLIO PONTE EXORNATO, the river-god Tiber reclining beside Romulus and Remus before a view of the Ponte S. Angelo with the newly completed statues of *Angels with the Instruments of the Passion*; a fame flying above; with incised signature on outer rim F CHERON, 98mm (Bonanni XIV; Lincoln 1281; Vannell/Toderi p. 19, fig. 4; Avery C, 'Soldani's Models for Medals and His Training', *StHist* 21, 15, fig. 6, illustrating the present example), pierced, with brown patina, extremely fine and a contemporary cast of very high quality £3,500-4,000

Provenance: Charles Avery collection, Morton & Eden, 11-12 June 2008, lot 465.



224



225

#224

GIOVANNI MARTINO HAMERANI (1646-1705)

Pope Innocent XI, Odescalchi (1676-1689), gold medal (unsigned), 1676, INNOCENTIVS XI PONT MAX A I, bust right, wearing camauro, mozzetta and stole; dated below truncation, MDCLXVI, *rev.*, FIAT PAX IN VIRTUTE TVA, the dove of the Holy Spirit radiating light, 31mm, 16.83g (Bonnani XXV; Lincoln 1408; Klauss 532; Börner 1230), *extremely fine, very rare in gold* £3,000-4,000

Provenance: Astarte XI, 12-13 December 2002, lot 1372; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 25.

#225

GIOVANNI MARTINO HAMERANI (1646-1705)

Pope Alexander VIII, Ottoboni (1689-1691), gold medal, 1690, ALEXAN VIII PONT M A I, bust right, wearing camauro, mozzetta and stole; signed below truncation, HAMERANVS, *rev.*, DOMINI EST ASSUMPTIO NOSTRA, the Papal throne in St. Peter's; the radiant dove of the Holy Spirit above; dated below throne, 1690, 31.4mm, 13.92g (Bonnani IV; Lincoln 1503; Klauss 550) *small edge knock, struck on an uneven flan, about extremely fine, very rare in gold* £3,000-4,000

Provenance: Astarte XI, 12-13 December 2002, lot 1373; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 26.

END OF FIRST SESSION

SESSION TWO

**Wednesday 9 December 2009
starting at 2 pm**

GERMAN MEDALS



#226

HANS SCHWARZ (c. 1492 - after 1521)

Marquard von Hattstein (c. 1488-1522), Canon of Mainz Cathedral from 1519, uniface bronze medal, c. 1520, MARQVARD DE HATTSTEYN ECLE MOG CAN, bust left wearing brimmed hat and coat with fur collar, 46mm (Habich -), *two solder marks on the reverse, an extremely fine contemporary cast, apparently unique* £7,000-10,000

Provenance: Spink's, 24th January 2008, lot 157.

This seemingly unique medal by Hans Schwarz, who is credited with introducing portrait medals as a new and popular art-form into Germany at the time of the Augsburg Diet in 1518, has only recently been identified ('A Previously Unknown Portrait Medal by Hans Schwarz', *The Medal*, 53, Autumn 2008, pp. 32-33). Marquard von Hattstein, named on the medal as canon of Mainz, a position he attained on 3 November 1519, was a compatriot of Erasmus and had links with both the German and English Reformations. He enrolled at the university of Erfurt in 1502 and was promised a position at the chapter of Mainz in 1509. Von Hattstein studied in Paris from 1511 to 1514, spent one year in Mainz as was required by the chapter and then continued his studies in Italy, in Rome and Bologna. He returned to Mainz and was made a canon of the cathedral chapter as well as a canon of St. Alban's in the same city. He died on 13 June 1522.

In 1520 he wrote a letter in support of Erasmus to the English churchman John Colet, Dean of St. Paul's cathedral, against certain theological comments made by Edward Lee, Archbishop of York (in this he was unaware of Colet's premature death on 10th September 1519 from the 'sweating disease'). Erasmus himself recorded that when passing through Mainz on his way to Basel Marquard von Hattstein had offered to send armed men to protect him on his journey. When Erasmus declined, Hattstein nevertheless sent him his own personal servant. Subsequently Erasmus was to write about Hattstein: *'I made ready to leave, and was offered some of his household, armed, to go with me by that excellent young man Marquard von Hattstein, a canon of Mainz cathedral, who has recently died, though in every way he richly deserved a long life'* (see Mytnors, R.A.B., et al, 'The Correspondence of Erasmus', Toronto, 1974, p. 372).

The medal itself is cast from a carved wooden model of the portrait. Schwarz developed a technique whereby the inscription, rather than being part of the model, was punched into the mould prior to the casting process leaving in this case remarkable sharpness in detail to both the portrait and the lettering. The leaf motif behind the bust can be found on other medals by Schwarz, especially on medals made in 1520 and it seems almost to have acted as a sort of signature at that time.



227



228



229

#227

HANS SCHWARZ (c. 1492 - after 1521)

Ludwig V of Pfalz (1478-1544), silver medal, c. 1520, bust left wearing broad hat, rev., heraldic arms, 44.53g, 45.6mm (Habich 200), later date 1526 incised behind the bust, a very fine early cast £600-800

#228

BOHEMIA, STYLE OF HANS SCHWARZ

Wolfgang Jörger zu Tollet (died 1524), struck silver medal, dated 1518, HERR WOLFGANG IORGER ZV TOLET RITTER ROM KHAY MAY ZC, bust left wearing close-fitted cap and chain of office; across field, 15-18, rev., RAT VND LANDSHAVBTMAN IN OSTERREICH OB DER ENS, heraldic coat of arms, 62.28g, 57mm (Habich 139a; Domanig 234), some marks, a very fine original striking £4,000-6,000

The medal is struck in the manner of a Joachimsthaler with a portrait after a medal by Hans Schwarz (Habich 139). Wolfgang Jörger zu Tollet was official controller of the salt trade, 1505-8 and *landshauptmann* in Emms (Austria), 1513-20. A pierced example was sold at Sotheby's, 8 July 1997, lot 119, formerly in the Vogel collection.

#229

NETHERLANDISH, STYLE OF HANS SCHWARZ

Charles V (1500-1558) Holy Roman Emperor, 1519-1556, uniface bell metal medal, half-length bust left wearing hat and holding gloves in right hand, his left resting on balustrade; around CHARLES R DE CASTILIE LEEON GRENADE ARRAGON NAVARRE CECILIS, 55mm (Habich II, I, p. xcix, fig 132; Bernhart 6), pierced, a very fine early or possibly contemporary cast £600-800

The medal is known with a reverse of the Imperial arms - one in tin is in the Germanische National Museum in Nuremberg. A uniface example described as in lead was in the Graf Enzenberg collection, Hess, 1935, lot 109, but not illustrated.



230



#230

STYLE OF HANS DAUCHER (obverse)

Maximilian I (1493-1519), lead medal, dated 1516, bust right in fur cap and mantle, wearing the collar of the Order of the Golden Fleece, *rev.*, SVB CAES MAXIMILIANO AVG IMPERIV ROM PACATIVM E, Pomona seated left on a basket of fruit, proffering a bowl of fruit and with more fruit in her lap, 102.5mm (Habich 88), *a very fine early cast (cast from a pierced example)* £1,500-2,000

Provenance: Sotheby's, 12 July 1993, lot 58; Morton & Eden, 27 June 2007, lot 408.

The medal commemorates the Treaty of Brussels on 4 December 1516 which ended the War of the League of Cambrai (1508-16). The reverse design is taken from an Italian plaque of Pomona by the Master of the Roman Charity, early 16th Century.



231



232

#231

STYLE OF HANS DAUCHER (1485-1538)

Ferdinand I (1503-1564), Holy Roman Emperor from 1556, as Archduke of Austria, and his wife Anna of Hungary, bronze medal, 1523, their conjoined busts to left, rev., F A monogram within the Order of the Golden Fleece, 52mm (Habich 63; Lanna 680), *an extremely fine old cast*

£400-600

#232

GEORG SCHWEIGGER (1613-1680)

Portrait of an Unknown Man, after a model attributed to the circle of Hans Schwarz, honestone model, bust in very high relief facing three-quarters right, wearing hat with ties under the brim, gown and undergarment with collar tied at the neck, 66.5mm (Habich p. 47, fig. 59, *this piece*), the reverse with two pasted collector's reference numbers ('G. W. 21' and '1252') and traces of the artist's name inscribed into the stone, also with old file marks and a test notch at edge, the portrait in extremely fine condition, unique £10,000-15,000

Provenance: Baron Gustave de Rothschild (1829-1911); Alain Moatti, Paris; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 43.

Georg Schweigger of Nuremberg was a virtuoso Dürer revivalist working in Nuremberg in the 17th Century. One of his most famous stone reliefs is *The Naming of John the Baptist* which copies Dürer's woodcut of *The Death of the Virgin* and was for many years displayed in the British Museum as an outstanding work by Dürer. The present piece copies a wooden model of an unknown man which Habich attributed to the circle of Hans Schwarz. The wooden model is inscribed in ink on its reverse *Jacob W.... etat d 26 - 1524* and was formerly in the collection of the Prince of Liechtenstein (Habich 288).



233

#233

ALBRECHT DÜRER (1471-1528) and HANS KRAFFT THE ELDER (1481-1542)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, struck silver medal dedicated by the City of Nuremberg to the emperor, 1521, CAROLVS V – RO IMPER (Charles V, Emperor of the Romans) crowned and cuirassed bust right wearing the Order of the Golden Fleece; set within a raised heraldic border with the pillars of Hercules and the emperor's motto PLVS VLTR (More beyond) at top and fourteen crowned shields comprising: Castille, Aragon, Leon, Naples, Sicily (?), Kingdom of the Two Sicilies, Jerusalem, Seville, New Castille, Galicia, Valencia-ancient, Toledo, Granada and Navarre, *rev.*, the double-headed eagle of the Empire charged with the shield of Austria impaled with Burgundy; dated above the wings: 15–21; the raised heraldic border with thirteen crowned shields comprising: Sardinia, Cordoba, Corsica, Murcia, Jaén, Algarve, Algeciras, Mazzarón (?), New World, Minorca (?), Mallorca, Indian and Oceanic Islands and Islas y Tierra Firme; N (for Nuremberg) in wreath between the seventh and eighth shields, 197.04g, 71.2mm (Mende 13 and this piece cited on p. 185; Habich 18, fig. 10, this piece cited; Bernhart 62; Trusted 91; Scher 77; Maué pp. 227-44), *toned, in high relief and extremely fine, apparently one of only twelve surviving original silver medals*

£150,000-170,000

Provenance: Prince Fürstenberg collection, Donaueschingen, sold by Helbing, Munich, 26 April 1933, lot 356; Sotheby's, 5 July 1994, lot 98; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 41.

Dürer's medal dedicated to Charles V is one of the most thoroughly documented of the northern Renaissance and certainly one of the most important. Its purpose was to honour the newly crowned emperor on his arrival at Nuremberg in 1521 following his coronation in Aachen in the previous year. One hundred such silver medals were to be presented to him. By tradition (or since 1356) a new emperor would assemble his first Diet in Nuremberg but in the case of Charles V the venue was changed to Worms at the last moment, due to an outbreak of the plague in Nuremberg. As a result the medals became redundant and in 1537 the majority were melted; an inventory of 1613 noted the existence of 24 in Nuremberg's city hall (together with the dies) and at a later date that number was altered to 16. Today twelve are known to exist, of which the present example ranks among the finest.

The medal was commissioned by the City Council of Nuremberg not just as a gesture of goodwill to the emperor but also to demonstrate the artistry and craftsmanship of which the city was capable. Albrecht Dürer, having never met Charles V, had to rely on prints and verbal descriptions for a likeness; he was advised on matters of heraldry by Willibald Pirckheimer and Johannes Stabius.

In order to produce significant quantities of the medal in the highest possible relief and of consistently high quality, Hans Krafft the Elder, Nuremberg's mint-master, devised a method of casting and striking which was both innovative and complex. The silver was cast and modelled into shape and then struck by two pairs of dies: one for the central devices and a further pair of dies of circular form for the heraldic borders.

Of the twelve silver examples known, nine are in museum collections and comprise: Germanisches Nationalmuseum, Nuremberg (2 examples, including one from a unique reverse die, as Scher 77); Kunstsammlungen der Veste, Coburg; Victoria & Albert Museum, London; Museo Arqueológico Nacional, Madrid; Staatliche Münzsammlung, Munich; Bibliothèque Nationale, Paris; Kunsthistorisches Museum, Vienna; and the Scottish National Gallery, Edinburgh. In private ownership are the present piece, a second example which recently came to light, and a third example which was damaged from chisel marks (Elsen sale 99, 28 March 2009, lot 2957).



234



235

#234

ALBRECHT DÜRER (1471-1528) and HANS KRAFFT THE ELDER (1481-1542)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, lead medal, 1521, struck from the same dies as the previous lot (and probably a trial striking), 71.4mm (Habich 18; Mende 13; Pollard 677 = Kress 583, in lead; Trusted 92, in lead), *with oxidation and some corrosion, otherwise very fine to extremely fine* £600-800

#235

ALBRECHT DÜRER (1471-1528) and HANS KRAFFT THE ELDER (1481-1542)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, pewter cast medal, types as previous lot, 68-70mm, 153.35g (cf. Habich 18; Mende 13), *an extremely fine early cast* £1,000-1,500

Provenance: Colnaghi, London, 1981, 'Objects for a Wunderkammer' no. 93; Cyril Humphris, 'European Medallions', no. 89; Morton & Eden, 27 June 2006, lot 409.



236



237

#236

CHRISTOPH WEIDITZ (c. 1500-1559)

Ambrosius Jung (1471-1548), lead medal, AMBROSIUS IVNG ARTIVM ET MEDICINÆ DOCTOR ANÆTATIS LVII, bust right, aged 57, wearing fur-lined cloak and wide-brimmed hat, rev., IVSTICIA NOTRA CHRISTVS M D XXVIII, coat of arms surmounted by crested helm, 72.4mm (Habich 365; Pollard 689 = Kress 587; Brettauer pl. 2, 578), *pierced, a very fine contemporary cast with an exceptional portrait in high relief* £5,000-7,000

Provenance: 'The Property of a Late Collector', Sotheby's, 12 June 1974, lot 124; Numismatica Genevensis 4, 11-12 December 2006, lot 298.

Jung was a doctor in Augsburg, knighted by Charles V in 1520. He married Elisabeth Lauginger and was a follower of the religious reformer Zwingli. He published *Tractatus de pestilentia ex diversis auctoribus aggregatus* in Augsburg in 1494.

#237

CHRISTOPH WEIDITZ (c. 1500-1559)

Friedrich, Duke of Saxony (1504-1539), uniface silver medal, 1539, FRIDERICH HERCZOG ZV SACHSEN ETC AET XXXV 1539, bearded bust right wearing twisted head-band and gown, aged 35, 35.34g, 43.2mm (Habich 1860 [45 mm]; Lanna 876 [42mm]; Tentzel pl. 4, I), *some slight metal flaws, an extremely fine contemporary cast* £2,000-2,500

Provenance: Raritäten-Cabinet IV, Hamburger, Frankfurt, 2 April 1900, lot 341; Vogel collection, Hess, Frankfurt, 8 October 1928, lot 6571; Sotheby's, 8 July 1997, lot 14.



238



239

‡238

FRIEDRICH HAGENAUER (active 1525-1544)

Matthäus Schwartz (1497-1574), Augsburg merchant and accountant to the Fugger family, bronze medal, 1527, MATHEVS SCHWARTZ AVGSTANVS VINDE ETATIS ANNO XXX, bust left in wide-brimmed hat; dated across field MD-XXVII and with Hagenauer's monogram, rev., FIAT VOLVNTAS TVA, his coat of arms, 67mm (Habich 496 [70mm]), a very fine old cast with brown patina £500-700

‡239

AFTER FRIEDRICH HAGENAUER

Ambrosius Hechstetter the Elder (1463-1534), merchant and banker of Augsburg, silver medal, bust left; with an engraved memorial inscription and reverse coat of arms of Albrecht IV of Bavaria (1465-1508), 26.50g, 41.5mm (Habich 499 with mention of this example), a very fine old cast £400-600

Provenance: Merzbacher sale, 1-2 May 1900, lot 193; Vogel collection, Sotheby's, 8 July 1997, lot 17.

The bust is a copy of the larger portrait medal signed by Hagenauer, as Habich 498. Another specimen of this hybrid medal was sold at Sotheby's, 23 May 1979, lot 303.



#240

PETER DELL THE ELDER (c. 1490-1552)

Willibald von Redwitz, Canon of Bamberg (1493-1544), lead medal, 1536, CONTERFE H WILBALDEN V REDWIZ THVMHERN Z BAMBERG VITZDOM Z WOLFSPERG CZ SEINES ALTERS XLII IARN, bust left, aged 43, wearing cloak and cap, holding rosary, AN GOT NICHTS on scroll behind, over suspended tapestry, rev., BEI REGIERNING DES HOHWIRDIGEN FVRSTEN VND H H WEIGANDEN BISCHOVE ZV BAMB'G DES GESLEHTS AVCH V REDWIZ A 1536, ornamented helm with unicorn crest over shield, circle of foliage around, 113mm (Habich 888; Trusted 11, in lead; Lanna 1228; Pollard 716, in lead), *with some areas of weakness, a very fine contemporary cast* £6,000-8,000

Provenance: Alfred Walcher Ritter von Molthein collection, Dorotheum, Vienna, 30 March 1998, lot 1335; Numismatica Genevensis 4, 11-12 December 2006, lot 302.

Peter Dell was a renowned sculptor, mainly known for tombs, who also executed wood reliefs. A bronze example of this rare and monumental medal was sold by Bank Leu, Zurich, 25 October 1989, lot 973, and another, formerly in the Oppenheimer collection, was sold at Sotheby's, 12 July 1993, lot 73.



241



242



243

#241

MATTHES GEBEL (c. 1500-1574)

Christoph Kress von Kressenstein (1484-1535), patrician of Nuremberg, silvered bronze medal, c. 1530, bust right, *rev.*, trophy of arms with shield, helm, crest and cuirass, 38mm (Habich 957; Scher 109; Pollard 717 = Kress 596b), *very fine old cast* £200-300

#242

MATTHES GEBEL (c. 1500-74)

Georg Hermann (1491-1552), bronze medal, 1529, GEORGIVS HERMAN AETATIS SAE AN XXXVIII, bust right, aged 38, with beard and cap, wearing chain, *rev.* a burning candle on a shelf flanked by MD - XXIX; below, FVNGENDO CONSVMOR in two lines over two shields, one bearing devices of star and moon, the other blank, and helmet with crest, all within wreathed border, 38.2mm (Habich 1001 [41mm]; Pollard 721 = Kress 597b, in lead), *smoothed edge, a very fine early cast* £1,000-1,500

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 322.

Georg Hermann was employed by the Fugger business in Antwerp and in Schwaz in the Tyrol. He married Barbara Reihing in 1512. Pollard relates that the reverse design was discussed in correspondence between Hermann, Catulos Fugger and Jorg Hofmann, a Fugger agent, and the medal commissioned from 'mayster Mathes'.

#243

MATTHES GEBEL (c. 1500-74)

Georg Hermann (1491-1552), lead medal, 1529, bust right, aged 38, with beard and cap, wearing chain, *rev.*, shield bearing devices of star and moon to left of helmet with crest, 38.1mm (Habich 1003; Löbbecke 275), *a very fine contemporary cast* £600-800

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 321.



244



245



246



#244

MATTHES GEBEL (c. 1500-1574)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, uniface bronze medal (1530), IMP CAES CAROLVS V P F AVGST AN AET XXX, bearded bust right, aged 30, in hat and wearing the Order of the Golden Fleece; with wreath border, 41.6mm (cf. Habich 1010; Bernhart 65; Trusted 75; Pollard 723 = Kress 599), *cast on a thin flan with traces of a sprue on the reverse, an extremely fine contemporary cast with brown patina, of high quality* £4,000-6,000

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 689.

#245

MATTHES GEBEL (c. 1500-1574)

Ottheinrich (1502-59), Count of the Rhenish Palatinate, silver medal, 1532, bearded bust facing three-quarters right, rev., the base of a candelabrum flanked by putti and ornamented with a roundel depicting Pirckheimer's Allegory, 49.12g, 44.9mm (Habich 1072, pl. 127, 5; Stemper 61), *a contemporary cast on a thick flan, the fields tooled, the edge with a tiny letter 'A' countermark at three o'clock, in high relief and extremely fine* £3,000-4,000

Provenance: Morton & Eden, 28-29 November 2006, lot 469.

This extremely rare medal has a diameter ranging from 44.3 to 44.9mm - slightly larger than the silver examples recorded by Stemper (42-44mm). Its weight at 49.12g also exceeds those recorded by Stemper (36.71-39.90g). The extensive tooling of the fields is not so typical of Gebel's own work and may be by a different, possibly later, hand. No explanation has been found for the tiny letter 'A' stamped into the edge of the medal although it may be the mark of a so far unidentified collector.

Pirckheimer's Allegory depicts the forging of the Christian heart: Tolerantia reclines, supporting an anvil on her hip, while Invidia holds the heart in a pair of tongs, Spes looks on, raising her left arm, and Tribulatio wields the hammer. The allegory was suggested by Willibald Pirckheimer to Albrecht Dürer and is also known as a print by the Master I.B. of 1529 (Stemper p. 70, fig. 17). The same image appears as the reverse of a medal by Gebel of a member of the Geuder family who was a nephew of Pirckheimer, for which see Habich 1257, pl. 143, 4a.



246 (enlarged x1.5)

#246

LUDWIG NEUFAHRER (c. 1500-1563)

Nicolas Jenkwitz (1486-1537), councillor of Breslau, gold medal, 1535, possibly struck to mark his 50th birthday, NICLAS IE-NCKWICZ 1535, bare-headed bust right, rev., ornamented helm with crest over shield, dividing N - I, 4.29g, 21mm (Habich 1414; Lanna 1187 also in gold), *original striking, extremely fine and of the highest rarity* £10,000-15,000

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 310.



247



248

#247

HANS REINHART THE ELDER (c. 1510-1581)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, silver medal, 1537, half-length bust right, aged 37, wearing order of the Golden Fleece and bearing sceptre and orb, *rev.*, Imperial shield attached to double eagle between pillars of Hercules; signed H - R below, 72.28g, 65mm (Habich 1826; Bernhart 93; Pollard 739 = Kress 606; Trusted 143), *a very fine early cast with dark patina, the edge with a countermark in the form of a crowned B* £1,000-1,500

#248

HANS REINHART THE ELDER (c. 1510-1581)

Maximilian I (1459-1519), Holy Roman Emperor from 1493, silver lozenge-shaped medal, bust right in cap, coat with fur collar, wearing the Order of the Golden Fleece, *rev.*, Austrian shield over MAX I IMP/M D II, total wt. 16.12g, 33mm x 36 mm and 2mm thick (Habich 1925; Domanig 15), *mounted, a fine early cast* £300-400



249



250

#249

HANS REINHART THE ELDER (c. 1510-1581)

Johann Friedrich I (1503-1554), Elector of Saxony, 1532-47, silver-gilt medal, 1535, IOANNS FRIDERICVS ELECTOR DVX SAXONIE FIERI FECIT ETATIS SVAE 32 (Johann Friedrich caused [this] to be made in the thirty-second year of his age), half-length bust facing three-quarters right, wearing a pleated shirt with high collar beneath a fur cloak, a chain around the neck and holding a sword which twice pierces the inscription, and an electoral hat with decorated band and ostrich plume; inscribed on the collar: XRENXALSXINXEREN (part of a German motto 'Alles in Ehren Kann niemand wehren' – There is no defence against an honourable man); signed by the sword pommel with HR monogram, rev., SPES MEA IN DEO EST ANNO NOSTRI SALVATORIS MDXXXV (My hope is in God, the year of our Saviour 1535), Johann's full heraldic achievement on an elaborate shield ornamented with scrolls, oak-leaf tendrils and grotesque birds' heads, 63.57g, 65.8mm (Habich 1935; Domanig 154; Pollard 741 = Kress 605; Trusted 139; Scher 126), *with traces of having been mounted at the top edge, a very fine contemporary cast* £2,000-2,500

Provenance: Emiliano Gallo Ruiz collection, Sotheby's, London, 5-6 October 1989, lot 259; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 36.

The bust of the elector is taken from paintings and prints by Lucas Cranach the Elder. For the artist's original wooden model, see Habich pl. 204, 3a. Another version of the medal exists with the Elector aged 41 and dated 1544, retaining the same portrait.

#250

HANS REINHART THE ELDER (c. 1510-1581)

Johann Friedrich I (1503-1554), Elector of Saxony, 1532-1547, silver medal, 1535, as previous lot, 51.20g, 64.5mm, (Habich 1935; Domanig 154; Pollard 741 = Kress 605; Trusted 139; Scher 126), *bumpy surfaces, a fine early cast* £600-800



251



#251

HANS REINHART THE ELDER (c.1510-1581)

Silver Trinity Medal (Moritz-pfennig), signed and dated January 1544, God the Father seated on a richly ornamented throne, wearing imperial crown and embroidered and jewelled cope, his hair and beard of silver twisted out in high relief, holding orb and sceptre; before him, the crucifix surmounted by the dove of the Holy Spirit; on either side of the throne are angels standing upon clouds upon which are the heads of cherubim in graduated size; at the foot of the cross the inscribed signature, H – R (*slightly worn*); legend around, PROPTER SCELVS POPVLI MEI PERCVSSI EVM ESAIAE LIII (I have smitten him for my people's transgression – Isaiah 53), rev., two angels standing on clouds supporting large tablet inscribed with an excerpt of the Athanasian creed and a prayer to the Trinity, surmounted by the shield of Saxony; legend around, REGNANTE MAVRITIO D G DVCE SAXONIAE ZC GROSSVM – HVNC LIPSIAE H R CVDEBAT AN^o MDXLIV MENSE IANV (In the reign of Maurice, by the grace of God, Duke of Saxony etc, Hans Reinhart cast this medal in Leipzig in the month of January, 1544); the lower edge incised with an inventory number 6.2.Z.W.6., 103mm, 271.78g (Habich 1962, pl. 207, 1 and pl. 209, 1; Scher 127), *finely cast and chased (the sceptre slightly bent), in extremely fine condition and of very high quality* £100,000-150,000

Provenance: Alain Moatti, Paris; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 42.

The Trinity medal or *Moritz-pfennig* is Reinhart's masterpiece and is one of the most significant and famous medals of 16th Century Germany. The marginal inscription on the reverse states that it was cast by Reinhart at Leipzig in January 1544 during the reign of Maurice, Duke of Saxony. Through the words of the Athanasian Creed inscribed on the tablet, the medal expresses the doctrine of the Holy Trinity known to both Protestant and Catholic churches, and in effect the medal is an attempt by Maurice at reconciliation between the two churches. In spite of converting to Protestantism in 1539, Maurice had been drawn towards imperial (Catholic) policy, causing a rift with his cousin, the Elector Johann Friedrich.

As an object the Trinity medal must have been extremely highly prized as copies of it were made in 1556, 1561, 1569 and 1574, the last three in the name of Maurice's successor, the Elector August. As W. Steguweit (*Currency of Fame*) has observed, many of these later medals lack the quality of the 1544 specimens and may not necessarily have been made by Reinhart himself.



#252

TOBIAS WOLFF (1567-c. 1606)

Pope Eugenius IV, Condolmieri (1431-1447), honestone model for a medal (c. 1574-1576), EVGENIVS IIII DER 211 BABST, bust three-quarters left with his coat of arms in field, rev., 11 line legend naming the contemporary emperors Sigismund, Albert II and Frederick III: SAS/ UNTER KEISER/ SIG: ALBER. FRIDE:/ III. 15. IAR. HAT. KEISER/ SIGMVND. GEKRONET/ DAS. CONCILIVM. ZV/ BASEL. GEHN. FERRAR/ VORLEGT. VND. ZV/ FLORENT. GEENDET/ STARB. A.O 1447/ AETAT: 64, 41.6mm, 17.76g (Habich p. 311, 8; Forrer VI, 534, *this piece mentioned*), *extremely fine, unique* £2,000-3,000

Provenance: Erbstein collection, Hess, 18 May 1908, lot 597; Vogel collection, Hamburger, 1924, lot 196 ; Albrecht, Marquis de Hohenkubin collection, Lanz auktion 33, 1985, lot 97.

From Tobias Wolff's series of 28 medals of the popes, executed in Dresden between 1574 and 1576, for August, Elector of Saxony. See Hannig, P., 'Die Medaillenserie auf Päpste von Tobias Wolff', *The Medal* 22, 1993, pp. 19-26 - where the complete set of silver cast medals in the Münzkabinett at Dresden are described, medal no 8 being derived from the present model. The iconography of the portraits of this series stems from woodcuts by Tobias Stimmer (1539-1584) published in 1573 under the title of *Accuratae effigies pontificum maximorum*. Of the series, a total of ten stone models have apparently survived, three of which (including the present piece) were sold in the Lanz 33 auction, 1985, lots 96-98 and a further one was sold at Sotheby's, from the Vogel collection, in London, 8 July 1997, lot 85.

#253

HANS SCHENK (active c. 1524-1570)

Eleonora (1498-1558), wife of Francis I of France, silver uniface medal, 1537, FR I FRANCO REG... ELEONORA CON 1537 followed by Schenk's *krug* (pitcher) symbol, her bust left, rev., marked with '4', 4.53g, 23.2mm (Habich -), *a very fine contemporary cast, apparently unrecorded and unique* £300-400

Provenance: Peus 286, 1975, lot 38; Cyril Humphris collection, Sotheby's, 3-4 October 1996, lot 234; Morton & Eden, 29 November 2007, lot 667.

The *krug* symbol confirms this as the work of Hans Schenk and it is the companion piece to a similar-sized medal of Francis I of the same date (as Habich 2226, apparently unique, in Dresden), itself part of a series of small uniface portrait medals by the artist.



254



255



256

#254

VALENTIN MALER (1540-1603)

Rudolph II (1552-1612), Holy Roman Emperor from 1576, silver medal struck for the Council of Regensburg (1599), small crown over bust right, bare headed, draped and cuirassed with ruff, below CPC and VM monogram, *rev.*, R B P S B T C M around seven shields of Bohemia, Pfalz, Saxony, Brandenburg, Trier, Cologne and Mainz, crowned eagle in centre, 7.52g, 25.3mm (Habich 2606; Montenuovo 666), *original striking, extremely fine*

£500-700

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 328.

#255

JOHANN PHILIPP VON DER PÜTT (active 1591-1611)

Balthasar Paumgartner (1509-1594), councillor of Nuremberg, uniface bronze medal, 1592, bust facing three-quarters right, aged 83, wearing open ruff and gown, 49mm (Habich 2742), *pierced, hollowed reverse, a very fine contemporary cast in high relief*

£400-600

#256

ATTRIBUTED TO HANS ZWIGOTT (active in Graz c. 1577-1597)

Stephan Speidel zu Vattersdorf (died 1597), secretary of Styria province, silver medal, STEPHAN SPEIDEL ILLVSTRIVM STYRIAEC PROCERVM SECRETARIVS, bust three-quarter facing wearing large ruff and chain of office, *rev.*, shield surmounted by helm with large ornate crest, 16.63g, 40.5mm (Numismatische Zeitschrift, Band 52, 1919, p.168, no.4; Habich -), *an extremely fine contemporary cast*

£3,000-4,000

Provenance: Helbing, Munich, 28 June 1920, lot 2051; Numismatica Genevensis 4, 11-12 December 2006, lot 378.



257



258



259

#257

ATTRIBUTED TO BALTHASAR ALZER of Klagenfurt (active mid 16th century)

Hans Pest (1513-1573), Warden of Klagenfurt, silver medal, 1557, HANS PEST RO K M WAR-DAIN IN CAR AII 44, bare-headed bust right, aged 44, *rev.*, S HANS PEST WA-RDEIN V TELGET, shield with helm and ornate crest, 18.90g, 33.8mm (Probszt, G., Die geprägten österreichischen Schaumünzen, 1928, 37 [= Lanz 33, 1985, 80]), *original striking, obverse toned, extremely fine, extremely rare* £7,000-10,000

Provenance: Itzinger collection, Hess, 16 December 1889, lot 268; Vogel collection, Sotheby's, 8 July 1997, lot 136; Numismatica Genevensis 4, 11-12 December 2006, lot 379.

#258

ANONYMOUS MEDALLIST

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, and the future Philip II of Spain, silver medal (struck to the weight of a thaler), 1545, CAROLVS V ROMA IMP SEMP AVGVS, crowned and cuirassed bust of Charles V right, *rev.*, PHILIP PRINC HISPA ARCHIDVX AVST MDXLV, cuirassed bust of Philip left, wearing broad-rimmed hat, 28.76g, 38.8mm (Mada 63; Bernhart 79; Erbstein 404), *original striking, tiny pin prick at top edge, about extremely fine and extremely rare* £15,000-20,000

Provenance: 'The Property of a Late Collector', Sotheby's, 12 June, 1974, lot 156; Numismatica Genevensis 4, 11-12 December 2006, lot 461.

#259

HIERONYMUS MAGDEBURGER (died 1540)

Johann the Steadfast, Elector of Saxony (1525-1532) and his son Johann Friedrich, the future Elector, silver medal, 1530, on the Augsburg Confession, IOANNIS E-LECTORIS D-VCIS SAXON-IAE ET FILI / IOANNIS FRIDERICI EFFIGIES M D XXX in two circles of legend, and four shields around conjoined busts right, *rev.*, IOANNES STRAFT DEN EBRVC HEROES DRVM MVST ER STERBEN MAR VI, scene of the feast of Herod; in the foreground, an executioner presents the head of John the Baptist to Salome, 25.98g, 46.5mm (Katz 37; Tentzel pl.5, 6; Löbbecke 454; Lanna 854; Merseburger 436), *rare original striking, about extremely fine* £5,000-7,000

Provenance: Numismatica Genevensis SA 4, 11-12 December 2006, lot 329.



260



262



261



263

#260

HIERONYMUS MAGDEBURGER (died 1540)

Erasmus of Rotterdam (1467/1469-1536), base silver medal (after the larger medal by Quentin Massys), 1531, bust left between ER - RO, rev., bust of Terminus, 10.46g, 34mm (Katz 34; Habich 1893), *fine contemporary cast* £150-200

#261

DAVID ENDERLEIN (died 1570)

Charles V and Ferdinand I, silver medal, bust of Charles V right flanked by shields; DE monogram below, rev., bust of Ferdinand right, 10.22g, 26.5mm (Katz 175 for obverse), *original striking, fine* £150-200

#262

WOLF MILICZ (active 1533-1546)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, base silver medal, 1544, bust three-quarters right, rev., Imperial coat of arms between pillars of Hercules, 24.95g, 43mm (Katz 280; Bernhart 133), *an extremely fine early cast* £400-600

#263

WOLF MILICZ (active 1533-1546)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, silver medal, undated, bust right wearing cap and Order of the Golden Fleece, rev., crowned double eagle, 6.36g, 22.9 mm (Katz 288; Bernhart 141; Löbbecke 419; Lanna 623), *a very fine contemporary cast* £400-500

Provenance: Numismatica Genevensis SA 4, Geneva, 11-12 December 2006, lot 349.



264



265

#264

NICKEL MILICZ (died 1575)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, and Ferdinand I (1503-64), as King of Bohemia and Hungary, silver medal, 1550, PROGENIES DIVVM QVINTVS SIC CAROLVS ILLE IMPERII CAESAR LVMINA AET SVAE L, cuirassed bust of Charles V right, aged 50, wearing the Order of the Golden Fleece, *rev.*, FERDINANDVS D G ROMANOR HVGARI BOEMINI INFANS HISPA ARC AVS REX, cuirassed bust of Ferdinand right, wearing the Order of the Golden Fleece, 90.06g, 61.0mm (Katz 318; Bernhart 136; Lanna 649; Montenuovo 605), *original striking, flan slightly warped, very fine, very rare* £6,000-8,000

#265

HIERONYMUS DIETRICH (died 1550)

Maximilian I (1459-1519), Holy Roman Emperor from 1493, and his wife Maria of Burgundy (1457-1482), struck silver medal, dated 1479, MAXIMILIAN MAGNANIM ARCHIDVX AVSTRIE BVRGVNDIE, laureate bust of Maximilian right, dividing ETA - TIS 19, *rev.*, MARIA KAROLI FILIA HERES BVRGVNDI BRAB CONIVGES, bust left of Maria, her hair drawn back, dividing ETAT - IS 20 and 14-79, 24.73g, 43.6mm (Katz 536a; Schulten pl. 110, 4474v), *an original striking, good very fine* £10,000-15,000

Provenance: Wilczek collection, Hess, Frankfurt, 1930, lot 14 (530 marks); Sotheby's, 5 July, 1994, lot 127; Numismatica Genevensis 4, 11-12 December 2006, lot 348.

This rare medal dates from the 1540s and copies the famous double portrait schauguldiners from Hall, which are themselves derived from the Italian so-called marriage medal attributed to Candida (as Scher 37; see also lots 94 and 95 in this catalogue).



266



267



268



269

#266

HIERONYMUS DIETRICH (died 1550)

Maximilian I (1459-1519), Holy Roman Emperor from 1493, and his wife Maria of Burgundy (1457-1482), struck silver medal, as previous lot, 19.26g, 43.2mm (Katz 536a; Schulten pl. 110, 4474v), *an original striking, some marks, very fine* £1,500-2,000

#267

HIERONYMUS DIETRICH (died 1550)

Johannes Hus (1369-1415), reformer, silver medal, capped bust of Hus right, dividing IOA - HVS, rev., Hus about to be burnt at the stake, dividing CON-DEM/NAT-TV, ANNO A CHRISTO - NATO 1415 IO HVS around, 13.50g, 41mm (Katz 70; Löbbecke 429; Lanna 1294; cf. Pollard 737 = Kress 617), *small scratches on reverse, a very fine contemporary cast* £700-1,000

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 385.

#268

AUGSBURG (mid 16th century)

Charles V (1500-1558), Holy Roman Emperor, 1519-1556, wooden draughtsman, bust of Charles V right in gesso, mounted on wood, the raised border inscribed CAESIR KAROLVS DIV GRACIA, 54mm (Himmelheber 85; cf. Trusted 204; Bernhart 48a and fig. 18 for a smaller version), *pierced at back for suspension, the portrait with some minor cracks, otherwise extremely fine* £1,000-1,500

#269

MARKUS KRAFFTER

Maximilian I of Bavaria (1573-1651), wooden portrait model, bust left wearing lace collar and Order of the Golden Fleece; on truncation, MK monogram, rev., inscribed in three lines MAXIMILIAN HE BAIERN (Maximilian Herzog Baiern), 60.8mm (cf. Grottemeyer, P, 'Markus Kraffter', *Mitteilungen der Bayerischen Numismatischen Gesellschaft*, Jhg LIV, 1936, pp. 155-164), *in very fine condition and unique* £1,000-1,500

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 375.



270



271



272

#270

MICHAEL STOCKH (died 1615)

Matthias II of Hungary (1608-1619), gold Coronation medal struck to the weight of 6 ducats (1608), MATTHIAS II D G REX HVNGARIAE ETC, crowned bust right; signed below, M - S, *rev.*, the Hungarian arms surrounded by HVNGARIAE and nine shields of crown territories identified by their initials: Dalmatia, Croatia, Slovenia, Rascia, Serbia, Galicia, Lodomeria, Cumania and Bulgaria, 20.93g, 31.8mm (Huszár/Procopius 89 (with examples to the weight of 5, 7 and 10 ducats); Horsky 1413 (weight of 7 ducats); cf. Montenuovo 686 in silver), *some marks, about extremely fine and well struck, extremely rare* £7,000-10,000

Provenance: Rudolph Just collection, Sotheby's/Morton & Eden, 11 December 2001, lot 302; Künker, Auction 135, 29 January 2008, lot 1050.

#271

ANONYMOUS MEDALLIST

Sigismund III Vasa of Poland (1587-1632), gold medal on his marriage to Constance, Archduchess of Austria (1605), SIGISMVNDS III D G POLONIAE ET SVECIAE REX, bust right wearing ruff and collar of the Order of the Golden Fleece, *rev.*, CONSTANTIA D G POLONIAE ET SVECIAE REGINA, bust of Constance left wearing ruff, 45.32g, 44.4mm (Hutten-Czapski 1659, a silver-gilt cast, and 5819, a gold cast), *an old cast with traces of having been mounted, good fine, very rare* £1,500-2,000

#272

JOHANN HÖHN (died 1693)

John III Sobieski of Poland (1674-1696), silver medal, 1683, on the liberation of Vienna, laureate and draped bust right, *rev.*, two crowned eagles representing Austria and Poland holding crescents over a view of Vienna and the Danube, 87.02g, 57.6mm (Hutten-Czapski 2462), *struck in high relief, edge knocks, good fine* £300-400



274





273

FRENCH MEDALS

#273

LOUIS LEPÈRE, JEAN LEPÈRE (died c. 1534-7) AND NICOLAS DE FLORENCE (died 1499)

Charles VIII (1483-1497), struck silver medal, FELIX FORTVNA DIV EXPLORATVM ACTVLIT 1493 (A happy fortune has brought him after whom we have sought so long), bust right of Charles VIII, crowned and draped, wearing the Order of St. Michael, the field decorated with lis, *rev.*, R P LUGDUNEN ANNA (lion) REGNANTE CONFLAVIT (the republic of Lyon cast (the lion) when Anne was queen), bust right of Anne of Brittany, crowned and wearing a rosary, the field decorated with lis to left and ermines to right, 14.86g, 40.2mm (Mazerolle 22; Armand I, 89, 24; Jones 13; Pollard 599 = Kress 526; M. Veillon, 'Genèse et Essor de la Medaille Royale dans la France', *The Medal*, 50, Spring 2007, p. 18, fig. 5), *a contemporary striking, extremely fine and of great rarity* £30,000-40,000

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 535.

100 medals in gold were struck for the visit of Charles VIII and Anne to Lyon on 15 March 1494 (new style, 1493 old style). The Queen was presented with a golden lion holding a gold cup which contained the medals. The medals were struck to the weight of seven écus. Pollard notes that 'reissues were authorized in 1502 and 1515. Since the original gold medals, lion and cup would have quickly become bullion for the royal treasury, the surviving struck specimens must therefore be part of the reissues'. The dies were engraved by Louis Lepère, his eldest son Jean and his son-in-law Nicolas de Florence, after a drawing by Jean Perréal, the royal court painter. The lion and cup were made by Jean Lepère.

#274

NICOLAS LECLERC AND JEAN DE SAINT-PRIEST (late 15th century)

Louis XII (1498-1515) and Anne of Brittany, bronze medal, 1499, to commemorate the state visit to Lyon, bust of Louis XII right wearing crown over cap, robes and the collar and badge of the Order of St. Michael; field decorated with fleurs-de-lis, *rev.*, bust of Anne left, wearing crown over veil; field decorated with fleurs-de-lis and ermine tails; below each bust, a lion passant (the symbol of the city of Lyon), 114mm (Mazerolle 27; Jones 15; Scher 140), *pierced and with some knocks and scuffs, otherwise a very fine contemporary cast with brown patina* £2,000-3,000

Provenance: Morton & Eden, 14 June 2007, lot 611.



275

#275

ETIENNE DE LAUNE (1518-1583)

Henry II (1547-1559), bronze-gilt medal, 1552, on French successes against the Empire, laureate and cuirassed bust right, *rev.*, Victory and Abundance seated in a chariot driven by Fame; below, EX VOTO PVB 1552, 54.5mm (Mazerolle 99; Jones 64; Molinari 240), *a very fine contemporary cast on a thin flan* £400-600



277





276



278

#276

FRENCH SCHOOL (17th century)

Diane de Poitiers (1499-1566), Duchesse de Valentinois, 1548, mistress of Henry II, bronze medal (restitution), bust left, *rev.*, Diana as Huntress trampling Love, 54mm (Mazerolle 431; Jones 231), *pierced, fields chased, a fine early cast with brown patina* £300-400

Provenance: Cyril Humphris collection, Sotheby's, 3 October 1996, lot 181 part.

#277

LYONNAIS SCHOOL (1523)

Tommaso Guadagni (1454-1533), bronze medal, 1523, DE GVADAGNIS CI FLO, half-length figure left, wearing cap and robes, *rev.*, twelve line inscription reading: NOBILIS THOMAS DE GVADAGNIS CIVIS FLOR CONSILIARI-VS ATQ ORDINARIVS MAGISTER DOMVS CH-RISTIANISSIMI FRAN-CISCI P GALLOR R AC DV MEDIO HAC CAPPE FACIEDAM CVRAVIT AN D MDXXIII (The noble Tommaso Guadagni, citizen of Florence, councillor and ordinary, major-domo of the most Christian Francis I, King of the French and Duke of Milan, saw to it that this chapel was built in AD 1523), 103mm (Mazerolle 53; Armand II, 96, 11; Toderi/Vannel 1680; cf. Pollard 613 = Kress 534, with Guadagni shield on the reverse), *pierced, centre of the reverse weak, otherwise a very fine contemporary cast, the portrait in high relief and with sharp details, with brown patina* £2,500-3,000

Provenance: The Estate of John R. Gaines, 21 April 2005, lot 28.

Tommaso Guadagni was the Florentine consul at Lyon, 1505, municipal councillor, 1506-1527, and councillor and major-domo to Francis I in 1523. The medal commemorates the foundation of the chapel of the Guadagni in the Church of the Jacobins at Lyon.

#278

FRENCH SCHOOL (early 16th century)

François de Rochechouart, uniface bronze medal, bust left in cap with sides raised and held with a band at the front; with incised inscription FRANCOIS DE ROCHECHOART around, 55mm (Mazerolle 85), *pierced, solder in centre of reverse, a very fine contemporary cast with brown patina* £500-700

Provenance: Spink, 24 January 2008, lot 152.



279



280



281

#279

JACQUES GAUVAIN (died 1547)

Antoine de Lorraine (1489-1544) and Renée de Bourbon (died 1539), struck silver medal, c. 1521-1525, ANTHONIVS D G LOTHOR ET BAR DVX (Antoine, by the Grace of God, Duke of Lorraine and Bar), bust of Antoine right, draped, hair in net and wearing a broad-brimmed cap; A within a circle on the brim, *rev.*, RENATA DE BORBOIA LOTHOR ET BAR DVCSSA (Renée de Bourbon, Duchess of Lorraine and Bar), bust of Renée left, wearing coif covering her ears and hanging down her back, 29.02g, 41.2mm (Armand II, 190, 18; Mazerolle 75; Jones 29; Pollard 610 = Kress 539; Scher 142; Morgenroth 151), *contemporary striking, minor marks, about extremely fine, in high relief and extremely rare* £20,000-30,000

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 628.

Antoine married Renée on the advice of Louis XII in 1515. Jacques Gauvain's first wife was the daughter of Jean Lepère (see lot 273). His work imitated the German style, including that of their fashion in clothes.

#280

REGNAULT DANET (active c. 1529-1538)

Portraits of a man and his wife, bronze medal, bust right wearing biretta, *rev.*, veiled bust left, 34.6mm (Mazerolle 86; Armand II, 143, 19; Pollard 618 = Kress 540), *a very fine early cast* £200-250

Armand identified the portraits as Pierre Brionnet and his wife Anne Compaignon on the basis of a named medal of Brionnet attributed to Candida (Armand II, 143, 18; Mazerolle 80).

#281

NICOLAS-GABRIEL JACQUET (active c. 1601-1626)

Pomponne de Bellièvre (1529-1607), Chancellor of France (1599-1605), bronze medal, 1601, bust left; signed and dated below, N G I F 1601, *rev.*, standing figures of Piety and Justice, 55.3mm (Mazerolle 720; Jones 205; Pollard 658 = Kress 573), *mount removed from upper edge, small flaw on reverse, a very fine early cast* £300-400



282



283



284



285



#282

FRENCH SCHOOL (early 17th century)

Pierre Bey, uniface oval bronze medal, 1616, PETRVS BEIVS SVPER VBI EST, bust to right, aged 56, wearing embroidered shirt and surcoat; incised on truncation AE: LVI and below 1616, 65mm x 52mm (Jones I, 249; cf. Sotheby's, 12 June 1974, 114), *pierced and slightly damaged at top, the bust in intaglio on the reverse, a very fine contemporary cast* £400-600

#283

FRENCH SCHOOL (early 17th century)

Louis XIII (1610-1643), bronze medal, 1617, on the abolition of duelling, laureate bust right, rev., Mars standing to left, holding sceptre in the form of a caduceus and a spear, 43.2mm (Mazerolle 812), *a very fine contemporary cast, brown patina with dark stain on obverse* £300-400

#284

FRENCH SCHOOL (early 17th century)

Louis XIII (1610-1643), bronze medal, 1620, on the king's expedition to Béarn in the Pyrenees, laureate bust left wearing ruff, rev., the king on horseback left, 36.5mm (cf. Mazerolle 815 var.), *flawed on obverse, a very fine old cast* £100-150

#285

GUILLAUME DUPRÉ (c. 1579-1640)

Henry IV (1589-1610), Marie de Medici and the Dauphin, bronze medal, 1603, HENR VIII R CHRIST MARIA AVGSTA, conjoined busts of Henry and Marie right; signed and dated at truncation, G DVPRE F 1603, rev., PROPAGO IMPERI, Henry as Mars clasping the hand of Marie as Minerva while between them the Dauphin, with foot on dolphin, tries on his father's helmet; dated below, 1603, 67.5mm (Mazerolle 639; Jones 16; Pollard 637 = Kress 556; Smolderen 8), *with integral loop for suspension, a very fine and sharp contemporary cast with fine brown patina* £1,500-2,000



286



287

#286

GUILLAUME DUPRÉ (c. 1579-1640)

Jean-Louis de La Valette (1554-1642), Duc d'Épernon, bronze medal, 1607, I L A LAVAETA D ESPERN P ET TOT PEDIT PRAEF, cuirassed bust right with mantle at shoulder; signed and dated G DVPRE F 1607, rev., INTACTVS VTRINQVE, a seated lion watched by a fox from his den, looks up at a Fury who holds two torches, 55mm (Mazerolle 656; Jones 22; Pollard 639 = Kress 557; Smolderen 13), *pierced, black patina, an extremely fine contemporary cast* £1,000-1,500

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 522.

Jean-Louis de La Valette, Duc d'Épernon (1585) was a major political and military figure in France during the reigns of Henry III and IV. The medal recalls his mission of reassurance to Metz and Strasbourg in 1607 following the military campaign against the Duchy of Bouillon in the previous year at Sedan. As Jones pointed out, the reverse symbolizes Strasbourg as the lion, between France and the Empire. According to a contemporary letter, the medals were intended to be distributed on this occasion.

#287

GUILLAUME DUPRÉ (c. 1579-1640)

Charles Gonzaga, Duke of Nevers and Rethel (1580-1637), bronze medal, 1608, CAROLVS DVX NIVERN ET RETHELEN P FRANCIAE, cuirassed and draped bust right; at truncation, 1608 G DVPRE F, rev., NEC RETRO GRADIOR NEC DEVIO, the sun shining from a zodiac, the earth below ringed by clouds, 52.2mm (Mazerolle 658; Jones 28; Smolderen 15), *pierced, small stain on reverse but otherwise with a fine mottled brown patina, an extremely fine contemporary cast on a thin, slightly warped flan* £700-1,000

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 523.



288

#288

GUILLAUME DUPRÉ (c. 1579-1640)

Francesco IV Gonzaga (1586-1612), large bronze-gilt medal, 1612, FRAN D G DVX MANT-V MONT FER III AN I ET XXVI, bust right in elaborately decorated cuirass, large ruff and wearing the Order of the Precious Blood of our Saviour; signed and dated below truncation, G DVPRE F 1612, 162-163mm (Mazerolle 668; Jones 36; Pollard/Rossi, 'Le Medaglie dei Gonzaga', in *I Gonzaga*, 1995, p. 428, V.56 (167mm); Smolderen 19), *an old collector's number 489 inked on the reverse (which bears an incuse impression of the obverse)*, *an extremely fine contemporary cast* £4,000-6,000

Provenance: The Estate of John R. Gaines, 8 December 2005, lot 39.

In common with the example in the British Museum (164mm) but unlike other known examples, the Duke's side whiskers, moustache and the beginnings of a beard have been added to the portrait. Copies of the medal were made in the later seventeenth century signed by J.B. Keller (as Pollard 642/Kress 561, dated 1654, 162mm), the Keller brothers having taken over Dupré's foundry at the Arsenal.



289



290

#289

GUILLAUME DUPRÉ (c. 1579-1640)

Marcantonio Memmo, Doge of Venice (1612-1615), bronze uniface medal, 1612, bust right wearing Doge's cap and robes, 89mm (Mazerolle 669; Jones 38; Scher 147; Smolderen 20), *pierced, reverse with intaglio image, a very fine early cast with dark patina* £500-700

#290

GUILLAUME DUPRÉ (c. 1579-1640)

Francesco de' Medici (1594-1614), lead uniface medal, 1613, D PRINCEPS FRANCISCVS MEDICES, cuirassed bust right in high collar with mantle over far shoulder; signed and dated on truncation G DP 1613, 101.8mm including wide rim (Mazerolle 673; Jones 43; Smolderen 24), *with suspension loop, reverse with intaglio image, some marks but an extremely fine contemporary cast* £2,000-3,000



291



292

#291

GUILLAUME DUPRÉ (c. 1579-1640)

Nicolas Brulart de Sillery (1544-1624), statesman and Chancellor of France from 1607, bronze medal, 1613, NI BRVLARTVS A SILLERY FRANC ET NAVAR CANCEL, bust right in fur-lined gown, *rev.*, LABOR ACTVS IN ORBEM, Apollo driving chariot of the sun over celestial globe showing Cancer, Leo and Virgo, 70.5mm (Mazerolle 679; Jones 46; Pollard 644 = Kress 563; Smolderen 26), *faint trace of mount, a very fine contemporary cast with brown patina* £1,500-2,000

#292

GUILLAUME DUPRÉ (c. 1579-1640)

Louis XIII (1610-1643), bronze medal, 1623, LODOVIC XIII D G FRANCOR ET NAVARAE REX, bust to right wearing ruff, cuirass and mantle; traces of '1623' incised on truncation, *rev.*, VT GENTES TOLLAT QVE PREMAT QVE, Justice seated right, holding sword and scales; the constellation of Libra above; below, 1623, 62mm (Mazerolle 689; Jones 58; Pollard 647 = Kress 566; Smolderen 32), *with suspension loop, some marks but a very fine contemporary cast with brown patina* £1,000-1,500



293



294

#293

GUILLAUME DUPRÉ (c. 1579-1640)

Marie de Medici (1573-1642), silver uniface medal, 1624, MARIA AVGSTA GALLIAE ET NAVARAE REGINA (legend retrograde), bust of Marie right wearing widow's cap, drop earring, pearl necklace, large open ruff and cross suspended at chest; below truncation, G DVPRE F 1624, 99.5mm (Mazerolle 696; Jones 59; Pollard 649 = Kress 568; Smolderen 38), *with suspension loop, a very fine old cast* £500-700

#294

GUILLAUME DUPRÉ (c. 1579-1640)

Marie de Medici (1573-1642), bronze medal, c. 1625, MARIA AVG GALL ET NAVAR REGIN (legend retrograde), bust of Marie right wearing widow's cap, large open ruff and cross, rev., Marie as Cybele surrounded by her children as Olympian deities: Louis XIII as Jupiter, Henrietta Maria as Amphitrite, Christine as Diana, Elizabeth as Juno and Gaston as Hercules; within cartouche below LAETA DEVVM PARTV, 53.1mm (Mazerolle 694; Jones 61; Pollard 650 = Kress 567; Smolderen 36), *possible removal of mount from top, a very fine contemporary cast with mottled brown patina* £1,000-1,500



295



296

#295

GUILLAUME DUPRÉ (c. 1579-1640)

Jean du Caylar de Saint Bonnet (1585-1636), as Le Maréchal de Toiras (1585-1636), bronze medal, 1634, LE MARESCHAL DE TOIRAS, armoured bust right in lace collar, wearing the cross of the Order of St. Esprit; below truncation, GVIL DVPRE F 1634, rev., ADVERSA CORONANT, the sun shining through clouds over a landscape with the sea in the distance, 59.7mm (Mazerolle 705; Jones 67; Pollard 652 = Kress 570; Smolderen 43), *some obverse field scratches, sometime cleaned, an extremely fine contemporary cast* £700-1,000

#296

GUILLAUME DUPRÉ (c. 1579-1640)

Victor Amadeus I (1587-1637), Duke of Savoy from 1630, large bronze uniface medal, 1636, VICTOR AMADEVS DVX SAB PRINC PED REX CIPR, bust right, wearing lace collar and sash over decorated armour, a lovelock on his far shoulder; signed and dated below truncation, G DVPRÉ F 1636, 108mm (Smolderen 48; Löbbecke 202), *pierced, an extremely fine contemporary cast of high quality (although with a casting fault in the right field), with brown patina* £4,000-6,000

Provenance: Morton & Eden, 13-14 December 2005, lot 614.

Smolderen recorded two examples in trade of this large medal of Victor Amadeus I signed by Guillaume Dupré. Most versions bear the signature of his son Abraham (as Mazerolle 716, Jones 74, and see the following lot). It must have been a shared commission.



297



298

#297

ABRAHAM DUPRÉ (1604-1647)

Victor Amadeus I (1587-1637), Duke of Savoy from 1630, bell metal medal, 1636, similar to the previous lot but signed below truncation
A. DVPRE F, 108mm (Mazerolle 715; Jones 74; Smolderen 48), *pierced, the reverse with intaglio image, a very fine old cast* £400-600

#298

ABRAHAM DUPRÉ (1604-1647)

Christine of France, Duchess of Savoy (1606-1663), bronze medal, 1637, CHRISTIA A FRANCIA DV[IS]SA SAB REG CYPRI, crowned bust left in elaborate dress and open ruff; signed and dated AB DVPRE F 1637, 102.8mm (Mazerolle 715 reverse; Smolderen 49 bis), *the reverse with intaglio image, an extremely fine early cast* £1,000-1,500



299



300



301



#299

ABRAHAM DUPRÉ (1604-1647)

Jacques Boiceau (died 1633/38), bronze medal, 1624, IACQVES BOICEAU SR DE LA BARRAVDERIE, bust right wearing ruff, embroidered doublet and cloak; signed and dated below bust, AB. DVPRE. F. 1624, rev., NATVS HVMI POST OPVS ASTRA PETO, silk moths hovering above a landscape inhabited by silk worms, 71.3mm (Mazerolle 712; Jones 72; Pollard 653 = Kress 572), *pierced, an extremely fine contemporary cast with brown patina* £1,000-1,500

Provenance: The Estate of John R. Gaines, 21 April 2005, lot 31.

Abraham Dupré was the fourth child of Guillaume Dupré and this medal is his earliest, executed when he was only twenty years old. Boiceau was *Intendant des Jardins* to Louis XIII and his *Traité du Jardinage* was published in 1638, after his death. The commission for this medal probably stems from Boiceau's friendship with Guillaume Dupré, to whose son Jacques he was godfather. For more details regarding Boiceau, see Hazelhurst, F. H., *Jacques Boyceau and the French Formal Garden*, Athens, Georgia, 1966.

#300

ATTRIBUTED TO ABRAHAM DUPRÉ (1604-1647)

Charles Delorme (1584-1678), counsellor and personal physician to Louis XIII and Louis XIV, oval bronze medal, unsigned, 1628, CAROL DELORME REG CONS ET MED ORDINARIOR PRIM AET 43, bust right in high relief in magistrate's robes and lace collar, rev., DIIS GENITI POTVERE, the fall of Phaeton's chariot, 42.9mm x 54.5mm (Mazerolle 875; Brettauer 716; Forrer I, 647), *an extremely fine contemporary cast with brown patina* £2,000-2,500

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 525.

#301

PIERRE REGNIER (c. 1577-1640)

Louis XIII and the building of an extension to the Louvre, 1624, bronze medal, laureate bust right, rev., façade of the Louvre, 33mm (Mazerolle 489; Jones 96), *contemporary striking, some marks, extremely fine with brown patina* £200-300

Provenance: De la Tour collection, Hess-Divo 313, 4 May 2009, lot 329.



302



303

#302

NICOLAS BRIOT (c. 1579-1646)

Louis XIII and the Regency of Marie de Medici, silver medal, 1613, laureate, draped and cuirassed bust right wearing the Order of St. Esprit; dated 1613 below, *rev.*, DAT PACCATVM OMNIBVS AETHER, Marie as Juno seated on a rainbow, dissipating clouds over a landscape with ship at sea in the distance, 53.4mm (Mazerolle 562; Jones 118), *contemporary striking, good very fine* £1,000-1,500

Provenance: De la Tour collection, Hess-Divo 313, 4 May 2009, lot 326.

#303

NICOLAS BRIOT (c. 1579-1646)

Charles I (1600-1649), King of England, 1625-1649, gold medal (1630), CAROLVS I D G MAG BRITANIAE FRAN ET HIB REX (Charles I, by the grace of God, King of Great Britain, France and Ireland), bare head right wearing large ruff, mantle, cuirass and badge of the Order of the Garter, the mantle ornamented with the king and queen's interlinked ciphers CC and CH; below, signed N BRIOT, *rev.*, NEC META MIHI QVÆ TERMINVS ORBI (Nor is that a limit to me, which is a boundary to the world), a ship sailing to right under full sail; on the left, the sea-shore with fort, 59.4mm (Mazerolle 572/573; MI I/256/40 and 41; Jones 144/148), *somewhat burnished, a very fine contemporary cast with fine chasing* £12,000-15,000

Provenance: J. Pierpoint Morgan collection; Thomas Fortune Ryan collection; Art Trading Company (I. Snyderman); private Pittsburg collection (bought 16 January 1959); Sotheby's, New York, 8-9 December 1992, lot 176; Spink, 9 July 1997, lot 303; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 32.

The present medal, normally found in silver and extremely rare in gold, differs from those published. Examples with the corrected spelling of QVÆ (as here) normally depict the king with a lovelock resting on his ruff (which is absent here). The gold example in the British Museum (Jones 148, with the lovelock) has a diameter of 61mm. The medal was re-issued with a different bust of the king in 1639.

Conventionally known as the medal for the 'Dominion of the Seas,' it underlines Charles's instructions to Sir William Boswell, his minister in The Hague: 'We hold it a principle not to be denied that the King of Great Britain is a Monarch at sea and land to the full extent of his dominions. His Majesty finds it necessary for his own defense and safety to re-assume and keep his ancient and undoubted right in the dominion of these seas.' Jones commented (p. 145) that Briot's 'Dominion of the Seas' medal is 'easily his best.'



304



305

#304

JEAN WARIN (1606-1672)

Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), silvered bronze medal, 1630, bust right wearing biretta and cardinal's robes, *rev.*, France seated in a chariot driven by Fame over rocky terrain; Fortune with billowing drapery follows the chariot; signed and dated below, 75mm (Jones 182; Scher 153), *with loop mount, a very fine old cast* £400-600

#305

JEAN WARIN (1606-1672)

Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), bronze medal, 1631, bust right, *rev.*, a genius directing the revolution of the planets around the world, 52mm (Jones 188; Pollard 662 = Kress 576), *probably an eighteenth century striking with die flaw on reverse between third and fourth star, good very fine* £150-200



306



307

#306

ATTRIBUTED TO JEAN WARIN (1606-1672)

François de Bassompierre (1579-1646), Maréchal de France, bronze medal, 1633, bust right in lace collar and armour, wearing the Order of St. Esprit, *rev.*, ships sailing around a lighthouse under a starry sky, 53mm (Mazerolle 843; Jones 194), *with suspension loop, a very fine contemporary cast* £800-1,200

Provenance: Numismatica Genevensis 5, 2-3 December 2008, lot 526.

#307

STYLE OF CLAUDE WARIN

Charles I (1600-1649), King of England, 1625-1649, uniface silver medal, unsigned, CAROLVS I D G MAGN BRIT FRANC ET HIB REX $\text{\ae}TATIS$ SVAE (Charles I, by the grace of God, King of Great Britain, France and Ireland, his age...), bare-headed bust right in high relief, with lovelock on left shoulder, in lace collar and decorated armour, wearing sash suspended from which is a plain badge; incised on truncation: *Natus 1600* and with minutely chased inverted date of 1649(?) behind the shoulder, 69mm (H. Farquhar, 'Medallions True and False of Mary Queen of Scots and Charles I', NC 1913, pp. 246-250; cf. MI I, 292, 107, attributed to Jean Warin), *pierced at top edge, an extremely fine contemporary cast, apparently unique as a uniface example* £3,000-4,000

Provenance: H. Montagu collection, Sotheby's, 24 May 1897, lot 138; J.G. Murdoch collection, Sotheby's, 2 June 1904, lot 142; Sloane Stanley collection, Christie's, May 1910; Helen Farquhar collection; Morton & Eden, 21 May 2003, lot 1156; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 40.

The medal is likely to be a memorial piece made after Charles I's execution on 30th January 1649 (Julian calendar). All other recorded examples of the medal are two-sided, combined with an anachronistic reverse of Aurora in her chariot taken from a medal of Ippolita Gonzaga by da Trezzo (Attwood 71). *Medallic Illustrations* records one such example (there stated to be dated 1642), to which can be added two further specimens, one at Bonham's, 25 March 1998, lot 24, the other at Baldwin's, 4 May 2005, lot 1417. It was medals such as these that Helen Farquhar dismissed in 1913 as 'false' when compared to the present piece, then in her possession.

The medal seems to be an unfinished trial in that the obverse lettering is not only transcribed in a rather coarse style (in marked contrast to the excellent portrait) but the legend itself is incomplete, lacking the king's age. Farquhar suggested that it might have been intended that the king's age be incised on the plain pendant (which is described as a Garter badge in MI).



308



309

#308

FERDINAND DE SAINT-URBAIN (1658-1738)

Charles V of Lorraine (1643-1690), bronze medal, c. 1686, on the expulsion of the Turks from Hungary, laureate bust right, rev., German eagle releasing thunderbolts at mosques in a Hungarian landscape, 56.5mm (Domanig 486; Forrer V, 309, 8), *struck original, very fine* £150-200

MEDALS OF THE LOW COUNTRIES AND GREAT BRITAIN

#309

JACQUES JONGHELINCK (1530-1606)

Vigilius van Aytta de Zuichem (1507-1577), lawyer and statesman, silver medal, 1568, as provost of St. Bavo, president of the Privy Council and chancellor of the Order of the Golden Fleece, 1568, VIGLIVS PRAEP S BAV PRAES SECR CONS R MA ET CANC ORD AV VEL, bust right, aged 62, wearing coat with fur collar and cap with flaps; inscribed below, AET LXII 1568, rev., VITA MORTALIVM VIGILIA, the arms of Ghent quartered with those of Aytta de Zuichem, 32.56g, 53.6mm (Smolderen 65, *this piece listed*; van Loon I, 54, 2; Scher, *Proud Republic*, 7), *minor marks, in slightly base silver, an extremely fine contemporary cast* £2,500-3,500

Provenance: 'Property of a late Collector', Sotheby's, 12 June 1974, lot 291; Cyril Humphris, London, 'European Medallions', no. 80.



310



311

#310

JACQUES JONGHELINCK (1530-1606)

Anne of Austria (1549-1580), silver-gilt medal (1570), ANNA AVSTRIAC PHILIPPI CATHOL, bust right, aged 21, in dress with high collar and double chain around neck; incised on truncation, *ÆT 21, rev.*, FOELICITATI PATRIA, a fruiting palm tree; date 1570 incised below, 20.73g, 39.5mm (Smolderen 73; Armand I, 240, 14; Bargello 408; Toderi/Vannel 1435), *pierced and with mount removed from top edge, a very fine contemporary cast* £700-1,000

Provenance: Sir Timothy Clifford collection, Christie's/Spink, 21 May 1996, lot 87; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 39.

Anne of Austria is shown aged 21, in the year of her marriage to Philip II of Spain in 1570. She was his fourth wife and mother of the future Philip III, born in 1578. The medal was made to mark the queen's official visit to Antwerp on 26-31 August 1570.

#311

JACQUES JONGHELINCK (1530-1606)

Philip II of Spain and Mary Tudor, silver medal after Jacopo da Trezzo, PHILIP D G HISP REX Z, bearded bust of Philip right in high collar, wearing the Order of the Golden Fleece, *rev.*, MARIA I REG ANGL FRA NC ET HIB Z, bust of Mary left in embroidered gown, wearing jewelled cap and with veil falling down back, 34.08g, 35mm (Smolderen p. 421, F8; Armand I, 242, 5; MI I, 72, 18; see Attwood p. 89, fig. 26 for the example in gold in the British Museum), *an extremely fine contemporary cast with grey toning* £4,000-6,000

Provenance: Hermann Vogel collection, Hamburger, 4 November 1924, lot 93; Albrecht, Marquis de Hohenkubin, Lanz 33, 30 April 1985, lot 22; The Estate of John R. Gaines, Morton & Eden, 8 December 2005, lot 48.

This is one of a series of medals by Jonghelinck which is based on the works of other medallists – in this case the obverses of larger medals of the future Philip II of Spain and Mary I of England by Jacopo da Trezzo (for the latter see lots 136-138). Jonghelinck's smaller version shows busts of the sitters rather than Trezzo's half-length portraits. Apart from this, the only differences are that Philip here wears the Order of the Golden Fleece (lacking on Trezzo's medal) and that he is now elevated from Prince to King of Spain.



312



313



314

#312

JACQUES JONGHE LINCK (1530-1606)

Lucas Munich (c. 1490-1563), Abbot of St. Bavo in Ghent, bronze medal, dated 1559, bust right, aged 66, wearing cope; date in relief on truncation, *rev.*, shield over cross formed by linked L-M and bishop's crook, 66.3 mm (Smolderen 21; Armand III, 89, H; van Loon I, 52, 1), *a very fine old cast without chasing* £600-800

Provenance: Numismatica Genevensis 4, 11-12 December 2006, lot 422.

On the medals described by Smolderen, including a uniface silver piece sold at Sotheby's, 5 July 1994, lot 152, the date is found incised on the truncation while the present medal shows the date in relief.

#313

JACQUES JONGHE LINCK (1530-1606)

Alexander Farnese and the Siege of Antwerp, 1585, bronze medal, bust right, *rev.*, Alexander with satyr before city of Antwerp, 46mm (Smolderen 99; Armand II, 265, 14; van Loon I, 350, 1), *with integral loop mount, very fine contemporary cast, sometime cleaned* £200-300

Provenance: Morton & Eden, 29 November 2007, lot 708.

#314

CIRCLE OF JACQUES JONGHE LINCK

Philippe de Croÿ (1526-1595), bronze memorial medal, 1596, bust right, *rev.*, a ship sailing between rocks, 35.5mm (Smolderen E19; van Loon I, 474), *a very fine early cast* £150-200



315



316



317

#315

GERHARD VAN BIJLAER (active 1577-1617)

English Protestants supported in the United Provinces, 1587, silver medal, Queen Elizabeth enthroned, trampling on a hydra, attended by a courtier and with five boys presenting the shields of Gelderland, Holland, Zeeland, Utrecht and Friesland; dated 1587 below, *rev.*, the Pope, bishops and ecclesiastics falling from the sky, 51.46g, 52.5mm (MI I, 139, 99; van Loon I, 369; Eimer 53), *original striking, good very fine and toned* £700-1,000

#316

GERHARD VAN BIJLAER (active 1577-1617)

Defeat of the Spanish Armada, 1588, silver medal, the wrecking of the Spanish fleet; above, VENI VIDE VIVE 1588, *rev.*, the Pope, kings and bishops in conference wearing blindfolds, their feet on spiked floor, 46.41g, 52mm (MI I, 144, 111; van Loon I, 384, 1; Eimer 56; Milford Haven 4), *original striking, minor marks, about extremely fine and toned* £1,000-1,500

#317

ANONYMOUS NETHERLANDISH MEDALLIST

Matthias (1557-1619), Holy Roman Emperor, 1612-1619, silver medal, as Governor of Belgium, 1580, MATHIAS D G ARCH AVST Z GVB ET CAP GEN BELG, draped bust right, wearing ruff, *rev.*, AMAT VICTORIA CVRAM, crowned shield of the Belgian provinces dividing date, 34.72g, 33mm (cf. Montenuovo 681, in bronze), *edge knock, a very fine cast on a thick (4.5mm) flan, probably of the 17th century* £1,000-1,500

Provenance: Virgil Brand collection, part 8, Sotheby's, 24-25 January 1985, lot 281; Rauch auction, 10 April 2006, lot 829.

The inscription AMAT VICTORIA CVRAM is only otherwise known on medals of Matthias with Perseus rescuing Andromeda on the reverse. These are attributed to the circle of Jonghelinck (as Smolderen pl. 85, E8-10).



318



#318

NETHERLANDISH (signing with the initial C, 17th century)

Philip II of Spain (1556-1598) and the Duke of Alba, large oval bronze medal dated 1567, PHILIPVS II HISPAN ET NOVI ORBIS OCCIDVI REX, bust of Philip II right wearing ruff, open coat and the Order of the Golden Fleece; traces of incised C on truncation, rev., FERDIN TOLET ALBAE DVX BELG PRAEF, bust of the Duke of Alba left, dated below 1567; c incised on truncation, 96mm x 85mm (Armand II, 304, C; BDM III, p. 65; cf. Gaines collection part II, Morton & Eden, 8 December 2005, lot 50, in silver-gilt), 17th century cast in high relief with brown patina £1,500-2,000

Provenance: Numismatica Genevensis SA 4, Geneva, 11-12 December 2006, lot 412.

According to Forrer in BDM the medal is part of a series of large restitution pieces made around 1620-40, signed J.C. The effigy of Philip II is probably inspired by Titian but the portrait of the Duke of Alba is in fact copied from a medal of a certain Plancheus, otherwise unknown (see Armand II, 178, 8). While Philip is given the title of King of Spain and of the New World, it was not a piece that was known to Betts.



319



#319

PIETER VAN ABELE (1608-1684)

Henry, Duke of Gloucester (1640-1660) and his sister Princess Mary, silver medal, c. 1660, HINDRYHKVS HARTOG VAN GLOCESTER (Henry, Duke of Gloucester), bust of Henry facing three-quarters left, with long hair, wearing lace collar; field behind patterned with roses and thistles, *rev.*, MARIA D G PRINCEPS M BRIT AVRANT DOTARIA ETC (Mary, by the grace of God, Princess of Great Britain, Dowager of Orange etc.), bust of Mary left, her hair elegantly wreathed with diamonds and pearls, wearing drop-earring, pearl necklace and drapery fastened with brooch on the shoulder; field behind similarly patterned; to right, traces of the artist's signature P V ABELE F, 58.53g, 66mm (MI Appendix 1, CLXXXII, 10; Frederiks 2/2d and 17/17a), *minor rim bruise on reverse, an extremely fine contemporary cast made from two plates joined at the rim, excessively rare* £7,000-10,000

Provenance: Rt. Hon. The Earl of Caladon collection, Christie's, 4 April 1967, lot 142 (the catalogue records a family connection with Sir Henry Blount, who had charge of the older Royal Princes at the Battle of Edgehill in 1642); Christie's, 17 February 1987, lot 192; Morton & Eden, 21 May 2003, lot 1192; The Estate of John R. Gaines, Morton & Eden, 21 April 2005, lot 41.

Henry, Duke of Gloucester was born on 8 July 1640, the eighth child and youngest son of Charles I and Henrietta Maria. It is considered likely that a distinctive reverse was originally planned for Henry's portrait medal, but in the event he and his sister Mary, the Princess Royal (widow of William II of Orange and the mother of William III), died at Whitehall Palace in 1660; this 'muled' medal may therefore have served as a memorial to them both. Henry fought with his brother James at the Siege of Dunkirk, was created Earl of Cambridge in 1659 and accompanied Charles II on his return to England at the Restoration. He died from smallpox on 12 September 1660 and was buried in Westminster Abbey in the same vault as Mary, Queen of Scots.



320



321



322

#320

ANONYMOUS DUTCH MEDALLIST (mid 17th century)

Memento Mori for Gertrude Theresa van Hulten (died 20 May 1663), silver oval medal, laureate skull and cross-bones surmounted by winged hour-glass; an image of the deceased below within a cartouche and flanked by two putti, one blowing bubbles, *rev.*, Death behind an inscribed shield supported by two putti, 44.43g, 62mm x 54mm (Frederiks 19 - attributed to Wouter Muller; cf. Scher pp. 61-63), *original hollow-cast medal, very fine* £600-800

#321

THOMAS RAWLINS (c. 1620-1670)

Charles I (1625-1649) and Henrietta Maria, silver royalist badge, oval with wreath border, bust of the king right, crowned, wearing lace collar and Order of the Garter, *rev.*, draped bust of Henrietta Maria left; signed below, T RAWLINS F, 16.92g, 56.6mm x 39.1mm (MI I, 355, 216; Eimer 166a), *some weakness, a very fine contemporary cast* £700-1,000

#322

SCOTLAND

Mary, Queen of Scots (1542-67), silver testoon, 1561, third period (first widowhood), MARIA DEI GRA SCOTORVM REGINA, 1561 below within tablet, bust left wearing cap, *rev.*, SALVVM FAC POPVLVM TVVM DOMINE, crowned shield dividing crowned M's, 5.98g, 29mm (Burns fig. 896; S. 5422; Stewart 180; cf. Spink sale 27 June 2007, 150, *same obverse die*), *die flaw to left of bust, slightly porous on the obverse and some double striking, very fine, the reverse better, rare*; together with octagonal uniface silver portrait medal, in 16th century style, possibly by Stuart in the 18th century, bust three-quarters facing, wearing bonnet and ornate dress with large ruff, flanked by M-R, 12.52g, 34mm x 28mm, *loop mount at top, with dark tone, extremely fine; the coin and medal contained within a fitted case with clasp, in the style of a book, 113mm x 88 mm., in green leather, the spine and covers decorated with gilt fleurs-de-lis, the inside lid inscribed in gilt letters MARY QUEEN OF SCOTS MEDAL AND TESTOON, blue velvet interior (2)* £4,000-5,000

Provenance: Sir Ian Malcolm K.C.M.G. of Poltalloch, Argyll, sold by Dowell's, Edinburgh, 1 March, 1946.

END OF SALE

INDEX OF ARTISTS

Abeele, Pieter van	319	Leoni, Pompeo	141-143
Abondio, Antonio	213, 214	Lotello, Anteo	144, 145
Aluigi, Mario d'	186	Leclerc, Nicolas	274
Alzer, Balthasar	257	Lepère, Louis and Jean	273
Amadio da Milano	39, 40	Lyonnais School	277
Antico, Pier Jacopo Alari Bonacolsi, called	15, 52, 53	Lysippus the Younger, Ermes Flavio de Bonis	91-93
Antonio da Brescia, Fra	71, 72	Magdeburger, Hieronymus	259, 260
Astesano, Alessandro	222	Maler, Valentin	254
Belli, Valerio	12, 13, 172-177	Mantuan School	6
Bellini, Giovanni	120	Marescotti, Antonio	41
Bernardi, Giovanni	198	Master of the Orpheus Legend	4
Bertoldo di Giovanni	104-107	Mazzafirri, Michele	196
Bijlaer, Gerhard van	315, 316	Melioli, Bartolomeo	50, 51, 121
Boldù, Giovanni	68	Melone, Giovanni	204
Bolognese School	82	Milicz, Nickel	264
Bonzagni, Giovanni Federico	178	Milicz, Wolf	262, 263
Briot, Nicolas	302, 303	Moderno, Galeazzo Mondella, called	7-9
Camelio, Vettor di Antonio Gambello, called	69, 70	Mola, Gaspare	215, 216
Candida, Giovanni	94-96	Netherlandish	28-29, 317, 318, 320
Caradosso Foppa	83	Neufahrer, Ludwig	246
Cattaneo, Danese	148-150	North Italian	10, 11, 21-23, 146, 147
Cavino, Giovanni da	153-167	Olivieri, Maffeo	74
Cesati, Alessandro, called Il Grechetto	199-202	Paduan	168-171
Chéron, Charles-Jean François	223	Pasti, Matteo de'	42-49, 120
Cristoforo di Geremia	85-89	Pastorino de' Pastorini	182-185
Enzola, Gianfrancesco	55-57	Pietro da Fano	66
Danet, Regnault	280	Pirix, J.M.	218
Daucher, Hans	230, 231	Pisanello, Antonio di Pucci, called	14, 30-38, 120
Dell the Elder, Peter	240	Poggini, Domenico	190-192
Dietrich, Hieronymus	265-267	Poggini, Gianpaolo	206-212
Dupré, Abraham	297-300	Pütt, Johann Philipp von der	255
Dupré, Guillaume	285-296	Rawlins, Thomas	321
Dürer, Albrecht	233-235	Regnier, Pierre	301
Enderlein, David	261	Reinhart the Elder, Hans	249-251
Etienne de Laune	275	Roman School	1-3, 84, 90, 97-102, 121, 205
Fiorentino, Adriano	58	Saint-Urbain, Ferdinand de	308
Fiorentino, Niccolò Spinelli, called	16, 108-116	Sangallo, Francesco da	189
Florentine School	103, 117, 118, 197	Schenk, Hans	253
Foggini, Giovanni Battista	221	Schwarz, Hans	226-229
Fondulino Fonduli, Giovanni di	5	Schweigger, Georg	232
Francia, Francesco	76-81	Soldani-Benzì, Massimiliano	220
French School	276, 278, 282-284	Sperandio of Mantua	59-65
Galeotti, Pietro Paolo	193-195	Spinelli (see Fiorentino)	
Gauvain, Jacques	279	Stockh, Michael	270
Gebel, Matthes	241-245	Torre, Giulio della	75
German School	24, 26, 27	T.R.	203
Guidizani, Marco	67	Trezzo, Jacopo Nizzola da	136-140
Hagenauer, Friedrich	238, 239	Venetian School	73, 150-152, 180, 181, 217
Hamerani, Giovanni Martino	224, 225	Vetri, Domenico di Polo de'	188
Höhn, Johann	272	Vicentino, Antonio	179
Italian School	18-20, 119	Wallbaum, Matthias	25
Jacquet, Nicolas-Gabriel	281	Warin, Claude	307
Jonghelinck, Jacques	309-314	Warin, Jean	304-306
Krafft, Hans	233-235	Weiditz, Christoph	236, 237
Kraffter, Markus	269	Wolff, Tobias	252
Leoni, Leone	17, 122-135	Zwigott, Hans	256

INDEX OF SITTERS

Alexander VIII, Pope	225	Eleonora, wife of Francis I of France	253
Alfonso V of Aragon	32	Erasmus of Rotterdam	260
Alidosi, Francesco degli	76, 77	Este, Borso	41
Anne of Austria	310	Este, Ercole II d'	142, 143
Antinous	167, 169	Este, Leonello d'	30, 39
Antonia, daughter of Mark Antony	161	Este, Niccolò III	40
Arethusa	177	Estouville, Guillaume d'	87
Aretino, Pietro	180	Eugenius IV, Pope	252
Artemisia	167	Farnese, Alessandro	204
Astallia, Giulia	15	Farnese, Alexander	313
Atti, Isotta degli	44	Feltre, Vittorino da	31, 120
Augustus, Roman Emperor	2, 3, 202	Ferdinand I, Emperor	231, 263, 264
Avalos, Don Inigo d'	33, 38	Ferdinand II of Aragon	58
Averoldo, Altobello	179	Foschi, Orazio	191, 192
Aytta de Zuichem, Viglius	309	Frederick III, Emperor	104
Balzo, Antonia del	52	Friedrich, Duke of Saxony	237
Barbò, Pietro (see also Paul II)	84	Gaddi, Giovanni	116
Bassano, Alessandro	155, 156	Galilei, Galileo	221
Bassompierre, François de	306	Gambello, Vettor di Antonio	69
Belli, Fra Alberto	114	Geraldini, Antonio	108
Bellièvre, Pomponne de	281	Giovio, Paolo	189
Bembo, Pietro	172	Giustinian, Orsato	67
Benavides, Marco Mantova	155	Gonzaga, Charles	287
Bentivoglio, Giovanni II	62, 63, 78-80	Gonzaga, Chiara	51
Bey, Pierre	282	Gonzaga, Francesco II	50, 121
Boccaccio, Giovanni	117, 118	Gonzaga, Francesco IV	288
Boiceau, Jacques	299	Gonzaga, Giampietro	54
Boldù, Giovanni	68	Gonzaga, Gianfrancesco	34
Briçonnet, Robert	96	Gonzaga, Lodovico III	66
Brulart de Sillery, Nicolas	291	Gonzaga, Luigi	54
Carlo Emanuele I of Savoy	215	Granvelle, Antoine Perrenot de	126, 127
Carlos, Don, of Spain	141	Graziadei, Antonio	105
Castaldo, Cornelio	70	Grimani, Domenico	97, 121
Castaldi, Giambattista	146	Guadagni, Tommaso	277
Castiglione, Roberto di Dante	111	Gualtieruzzi, Goro	153
Cato	177	Hadrian, Roman Emperor	167, 168
Cavino, Giovanni da	155, 156	Hanna, Martin de	124, 125
Caylor de Saint Bonnet, Jean du	295	Hattstein, Marquard von	226
Cervignano, Cristoforo da (?)	73	Hechstetter, Ambrosius, the Elder	239
Charles I of England	303, 307, 321	Henry II of France	275
Charles V, Emperor	26, 128-130, 229, 233-235, 244, 247, 258, 261-264, 268	Henry III of France	145
Charles V of Lorraine	220, 308	Henry IV of France	285
Charles VIII of France	273	Henry, Duke of Gloucester	319
Christine of France, Duchess of Savoy	298	Hercules	158, 159
Cicero, M. Tullius	175	Hermann, Georg	242, 243
Clement XI, Pope	223	Hulten, Gertrude Theresa van	320
Colonna, Livia	182	Huss, Johannes	267
Commodus, Roman Emperor	165	Innocent XI, Pope	224
Constantine the Great	85, 86	Iphigeneia	177
Contarini, Marcantonio	154	Isabella of Portugal	131
Corvinus, Matthias	119	Jenkwitz, Nicolas	246
Crispi, Francesco	219	Johann Friedrich I of Saxony	249, 250
Croy, Philippe de	314	Johann the Steadfast of Saxony	259
Delorme, Charles	300	John III Sobieski of Poland	272
Diane de Poitiers	276	John VIII Palaeologus	35
Dido of Carthage	201	Julius Caesar	160, 167
Donà, Nicolò	217	Julius III, Pope	199
Doria, Andrea	17, 122, 123	Jung, Ambrosius	236
Doria, Gianettino	17	Kendal, John	115
		Kimon	177

Kressenstein, Christoph Kress von	241	Panico, Girolamo da	167
Lanfredini, Giovanni d'Orsini de'	60	Passeri, Marcantonio	157
La Vallette, Jean-Louis de	286	Paumgartner, Balthasar	255
Lorraine, Antoine de	279	Pazzi Conspiracy	106, 107
Louis XII of France	274	Paul II, Pope	88-90
Louis XIII of France	283, 284, 292, 301, 302	Paul III, Pope	178, 205
Lucilla, Roman Empress	170	Pertinax, Roman Emperor	166
Lucius Verus, Roman Emperor	164	Pest, Hans	257
Ludovisi, Pompeo	167	Philip II of Spain	139, 140, 206-212, 311, 318
Ludwig V of Pfalz	227	Plessis, Armand-Jean du, Cardinal Richelieu	304, 305
Lyson, 'King'	167	Priam of Troy	200
Malatesta, Domenico Novello	14	Prisciano, Pellegrino	59
Malatesta, Sigismondo	36, 37, 42, 43, 45-49, 120	Querini, Elisabetta	150
Malvezzi, Lorenzo	82	Querini, Francesco	167
Marcus Aurelius, Roman Emperor	163	Rangone, Tommaso	151, 152
Margaret of France	144, 187	Redwitz, Willibald von	240
Marini, Leonardo	194	Ridolfi, Girolamo	109
Mary Tudor	136-138, 311	Roma	177
Mary, Queen of Scots	322	Rossi, Bernardo de'	81
Matthias, Emperor	317	Rossi, Pietro Maria	148
Matthias II of Hungary	270	Rochechouart, Francois de	278
Maurice of Saxony (Trinity Medal)	251	Rovere, Giuliano della	64
Maximilian I of Bavaria	269	Roverella, Beatrice	181
Maximilian, Archduke of Austria	214	Rudolph II, Emperor	213, 254
Maximilian I, Emperor	94-95, 230, 248, 265, 266	Sacrata, Girolama	184, 185
Medici, Alessandro de'	188	Saint Paul	98
Medici, Cosimo de'	103	Savonarola, Girolamo	113
Medici, Cosimo I de'	190, 195	Schwartz, Matthäus	238
Medici, Cosimo II de'	216	Septimius Severus, Roman Emperor	171
Medici, Ferdinando de'	196	Sforza, Camilla	65
Medici, Francesco de'	290	Sforza, Costanzo	57
Medici, Francesco I de'	197	Sforza, Francesco	55, 56
Medici, Giovanni de'	100	Sigismund III Vasa of Poland	271
Medici, Giovanni de', delle Bande Nere	149	Solon	177
Medici, Giuliano II de'	99, 101-102	Speidel, Stephan	256
Medici, Marie de	293, 294	Tempesta, Niccolò	72
Meli Lupi, Giampaolo	193	Tiberius, Roman Emperor	167
Memmo, Marcantonio	289	Timotheos, Athenian general	173, 174
Montefeltro, Federigo da	61	Tollet, Wolfgang Jörger zu	228
Michiel, Niccolò	71	Tornabuoni, Giovanna Albizzi	16
Mirandola, Giovanni Pico della	110	Toscani, Giovanni Alvise	91-93
Mithradates VI of Pontus	177	Trivulzio, Gianfrancesco	132-135
Moncada, Francisco de	147	Trivulzio, Giangiacomo	83
Moncada, Luis de	218	Udine, Augusto da	74
Muhammad II, Sultan	120	Urban VIII, Pope	222
Munich, Lucas	312	Valentinian I, Roman Emperor	198
Nero, Roman Emperor	162	Vallette, Jean de la	186
Niconizio, Francesco	75	Vecchietti, Alessandro di Gino	112
Octavius, Gaius Marcellus	177	Vespasian, Roman Emperor	23
Olympia	177	Victor Amadeus I of Savoy	296, 297
Ottheinrich of Pfalz	245	Vitellius, Roman Emperor	22, 167
Ovid [P. Ovidius Naso]	176	Volterra, Francesco da	203
Palamedes	177	Zuhari, Luca de'	53

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Conditions of Business for Buyers

1. Introduction

(a) The contractual relationship of Morton & Eden Ltd. and Sellers with prospective Buyers is governed by:-
(i) these Conditions of Business for Buyers;
(ii) the Conditions of Business for Sellers displayed in the saleroom and available from Morton & Eden Ltd.;
(iii) Morton & Eden Ltd.'s Authenticity Guarantee;
(iv) any additional notices and terms printed in the sale catalogue, in each case as amended by any saleroom notice or auctioneer's announcement.

(b) As auctioneer, Morton & Eden Ltd. acts as agent for the Seller. Occasionally, Morton & Eden Ltd. may own or have a financial interest in a lot.

2. Definitions

"Bidder" is any person making, attempting or considering making a bid, including Buyers;
"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer's principal when bidding as agent;
"Seller" is the person offering a lot for sale, including their agent, or executors;
"M&E" means Morton & Eden Ltd., auctioneers, 45 Maddox Street, London W1S 2PE, company number 4198353.
"Buyer's Expenses" are any costs or expenses due to Morton & Eden Ltd. from the Buyer;
"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
"Hammer Price" is the highest bid for the Property accepted by the auctioneer at the auction or the post auction sale price;
"Purchase Price" is the Hammer Price plus applicable Buyer's Premium and Buyer's Expenses;
"Reserve Price" (where applicable) is the minimum Hammer Price at which the Seller has agreed to sell a lot.

The Buyer's Premium, Buyer's Expenses and Hammer Price are subject to VAT, where applicable.

3. Examination of Lots

(a) M&E's knowledge of lots is partly dependent on information provided by the Seller and M&E is unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.

(b) All oral and/or written information provided to Bidders relating to lots, including descriptions in the catalogue, condition reports or elsewhere are statements of M&E's opinion and not representations of fact. Estimates may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time at M&E's absolute discretion.

4. Exclusions and limitations of liability to Buyers

(a) M&E shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit, subject to the terms of M&E's Authenticity Guarantee.

(b) Subject to Condition 4(a), neither M&E nor the Seller:-
(i) is liable for any errors or omissions in any oral or written information provided to Bidders by M&E, whether negligent or otherwise;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by English law), other than the express warranties given by the Seller to the Buyer (for which the Seller is solely responsible) under the Conditions of Business for Sellers;
(iii) accepts responsibility to Bidders for acts or omissions (whether negligent or otherwise) by M&E in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Without prejudice to Condition 4(b), any claim against M&E and/or the Seller by a Bidder is limited to the Purchase Price for the relevant lot. Neither M&E nor the Seller shall be liable for any indirect or consequential losses.

(d) Nothing in Condition 4 shall exclude or limit the liability of M&E or the Seller for death or personal injury caused by the negligent acts or omissions of M&E or the Seller.

5. Bidding at Auction

(a) M&E has absolute discretion to refuse admission to the auction. Before sale, Bidders must complete a Registration Form and supply such information and references as M&E requires. Bidders are personally liable for their bid and are jointly and severally liable with their principal, if bidding as agent (in which case M&E's prior and express consent must be obtained).

(b) M&E advises Bidders to attend the auction, but M&E will endeavour to execute absentee written bids provided that they are, in M&E's opinion, received in sufficient time and in legible form.
(c) When available, written and telephone bidding is offered as a free service at the Bidder's risk and subject to M&E's other commitments; M&E is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

6. Import, Export and Copyright Restrictions

M&E and the Seller make no representations or warranties as to whether any lot is subject to import, export or copyright restrictions. It is the Buyer's sole responsibility to obtain any copyright clearance or any necessary import, export or other licence required by law, including licenses required under the Convention on the International Trade in Endangered Species (CITES).

7. Conduct of the Auction

(a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary.

(b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is entitled to place bids on the Seller's behalf up to the Reserve Price for the lot, where applicable.

(c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.

(d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

(a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").

(b) Title in a lot will not pass to the Buyer until M&E has received the Purchase Price in cleared funds. M&E will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.

(c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).

(d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, M&E will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. M&E's assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.

(e) All packing and handling of lots is at the Buyer's risk. M&E will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, M&E may in its sole discretion exercise 1 or more of the following remedies:-

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by M&E against any amounts owed to M&E by the Buyer for the lot;

- (d) reject future bids from the Buyer;
- (e) charge interest at 4% per annum above Lloyds TSB Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
- (f) re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
- (g) Exercise a lien over any Buyer's Property in M&E's possession, applying the sale proceeds to any amounts owed by the Buyer to M&E. M&E shall give the Buyer 14 days written notice before exercising such lien;
- (h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;
- (i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

(a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the Buyer's expense and risk at M&E's premises or in independent storage.

(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, M&E will re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion. The sale proceeds, less all M&E's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

(a) M&E will use information supplied by Bidders or otherwise obtained lawfully by M&E for the provision of auction related services, client administration, marketing and as otherwise required by law.

(b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third

parties world-wide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

(a) All images of lots, catalogue descriptions and all other materials produced by M&E are the copyright of M&E.

(b) These Conditions of Business are not assignable by any Buyer without M&E's prior written consent, but are binding on Bidders' successors, assigns and representatives.

(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.

(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.

(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of M&E.

Morton & Eden Ltd.'s Authenticity Guarantee

If Morton & Eden Ltd. sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below Morton & Eden Ltd. will rescind the sale and refund the Buyer the total amount paid by the Buyer to Morton & Eden Ltd. for that Property, up to a maximum of the Purchase Price.

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Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Morton & Eden Ltd.'s reasonable opinion); or

(iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

To claim under this Guarantee, the Buyer must:-

(i) notify Morton & Eden Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number,

date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and

(ii) return the Property to Morton & Eden Ltd. in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Morton & Eden Ltd. has discretion to waive any of the above requirements. Morton & Eden Ltd. may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Morton & Eden Ltd. Morton & Eden Ltd. shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Morton & Eden Ltd. decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Morton & Eden Ltd.

